

# MUSICAL AMERICA

Edited by A. WALTER KRAMER  
Founded in 1898 by JOHN C. FREUND

## CASELLA AND HARRIS NOVELTIES GIVEN BY BOSTONIANS

Koussevitzky and Burgin Lead Orchestra in New Music—Trio Italiano Appears with Symphonic Ensemble

### Italian's Concerto Heard

Second Symphony by American Composer Is Performed for First Time—Leonard Shure Appears as Soloist

BOSTON, March 8.

AFTER a week's absence on tour, the Boston Symphony returned to present the sixteenth pair of concerts on Feb. 21 and 22, for which Dr. Koussevitzky arranged the following program:

Symphony in E Flat, No. 99.....Haydn  
Concerto.....Casella  
(First time in America)  
Trio Italiano: Alfredo Casella, piano; Alberto Poltroniero, violin; Arturo Bonucci, cello  
Symphony No. 8 in E Flat, Op. 83.....Glazounoff

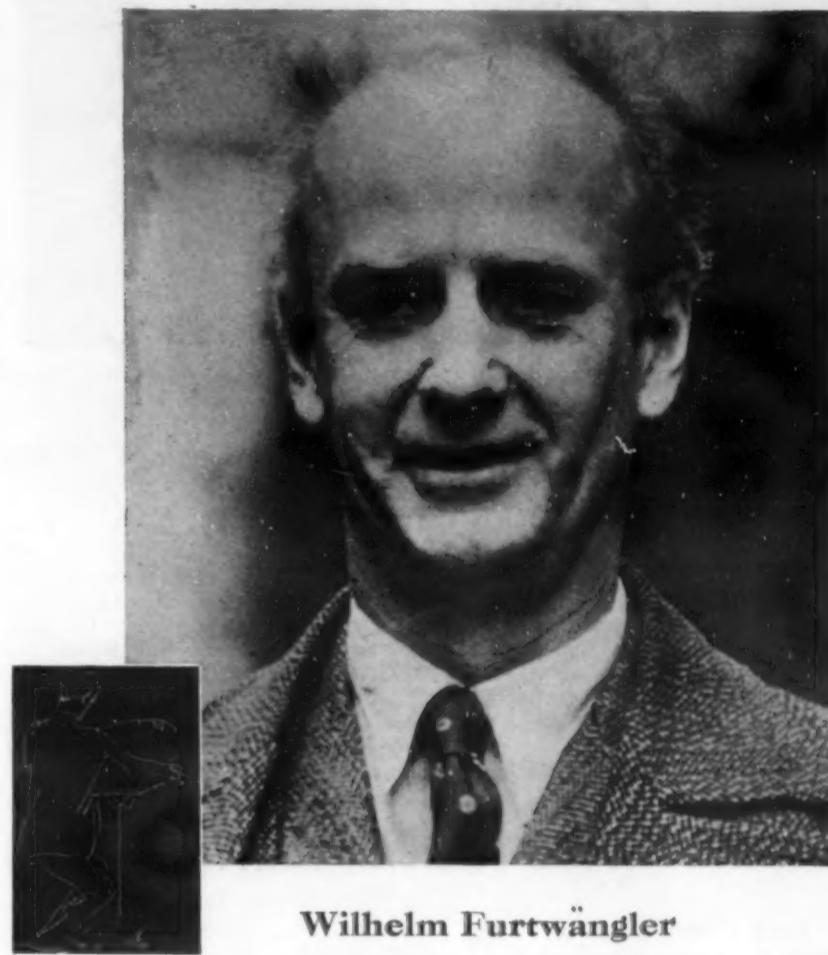
Since symphonic novelties have been offered with a frugal hand this season, interest centred in the appearance of the Trio Italiano, and in the performance of a work written for it.

Its members are thoroughly at home with each other in ensemble, yet when occasion offers each responds with a sufficiently individual performance as to dispel any illusion of inflexibility. With the talents of his associates in mind, Mr. Casella has endeavored to supply a work which would reveal their several musicianly qualities. He succeeded in doing so. The concerto is well written and cleverly orchestrated, yet at the conclusion of the performance one gained the impression that the piece had been tailored to order and that it was a regimentation of musical ideas which were of slight intrinsic value. In the first and third movements, Introduction and Allegro, and Rondo Finale, the composer allies himself with the Schönberg-Berg school which finds melodic angularity a convincing premise upon which to build a musical thesis. The second movement, Largo, is more graciously endowed and possesses the additional virtue of surprise in the interpolated agitato.

In the Glazounoff Symphony, Dr. Koussevitzky retrieved a work not heard in Boston since 1925 when he introduced it to symphony patrons. Dr. Koussevitzky and the orchestra had evidently gone to considerable trouble to give it a worthy performance. The Haydn, however, was quite another thing, a fresh and vital work performed with élan and received with enthusiasm.

Following established custom, Richard Burgin, concertmaster and assistant (Continued on page 30)

## Engaged for Much Coveted New York Post



Wilhelm Furtwängler

## PHILHARMONIC NAMES FURTWÄNGLER AS NEW DIRECTOR

German Conductor Appointed as Successor to Toscanini—to Take Baton for First Half of Season

### Anti-Nazi Protest

Possible Boycott by Group of Subscribers and Protest from Players Discussed After Leader's Return to Reich Favor

THE appointment of Wilhelm Furtwängler, eminent German opera and orchestra conductor, as general musical director of the New York Philharmonic-Symphony for next season was made known on March 1, following by two weeks the official announcement of Arturo Toscanini's retirement from that position. Mr. Furtwängler, who appeared here during three seasons, beginning with 1925, as guest conductor of the old New York Philharmonic, will take the baton for the first half of the new orchestral year, from Nov. 5 through Jan. 24. Plans for the second half of the twenty-four weeks season are yet to be announced.

Mr. Furtwängler, until recently director general and conductor-in-chief of the State Operas and of the Berlin Philharmonic, has been the centre of controversy arising from the Nazi ban on so-called non-Aryan artists since his defense of Paul Hindemith, leading German composer with the Hitler regime last year. The conductor resigned his official posts on Dec. 4.

Since his New York appointment, however, Mr. Furtwängler has been "reinstated" by the Reich, at least to the extent that he will resume his activities as guest conductor of the Berlin State Operas, and it is rumored that he will soon be re-appointed to his former influential position. This move has created an unexpected problem for the New York Philharmonic-Symphony management, for the Furtwängler appointment was immediately protested by anti-Nazis in the city, principal among whom were I. A. Hirschmann, in his capacity of a

(Continued on page 4)

## METROPOLITAN STARS FOR CHICAGO OPERA

### Principal Singers of New York Company Made Available for Mid-west Appearances

CHICAGO, March 5.—Paul Longone, general manager of the Chicago City Opera Company, announced recently that, following a conference with Jason F. Whitney, president, arrangements had been made with the Metropolitan Opera Association to enable a number of their principal singers to participate in the coming Chicago City Opera Company season.

The announcement came as a result of a meeting between Edward Zeigler, assistant general manager of the Metropolitan, and Mr. Whitney. The Chicago company will have the privilege of engaging those opera stars appearing on the Metropolitan roster. Mr. Longone is at present in negotiation with a number of them, including Lily Pons, Kirsten Flagstad, Ezio Pinza, and Giovanni Martinelli.

The Chicago opera season, it was announced by Mr. Whitney, is to be extended from five weeks to six, with prices remaining approximately the same as those of the past season. There

is a slight change in the regular schedule and in 1936, performances are to be given on Monday, Wednesday, Friday and Saturday evenings and on Saturday afternoons.

The 1936 season will open on Oct. 31 with a non-subscription gala performance. In the plans for this season there are three operas in English: Gruenberg's 'Jack and the Beanstalk,' with a libretto by John Erskine; 'The Bartered Bride' and 'Schwanda,' as well as 'Die Walküre,' 'Der Rosenkavalier' and possibly 'Louise.' These are in addition to the regular repertoire. The ballet again will be headed by Ruth Page.

## KNAPPERTSBUSCH LOSES MUNICH POSITION

### Director of State Opera Ousted as Result of Conflict with Nazi Policies

MUNICH, March 1.—Hans Knappertsbusch, for many years director of the Munich State Opera, has been retired from his post at the age of forty-eight. He is said to have incurred the displeasure of local Nazi functionaries con-

cerned with administration of the state opera, and his removal is the result of a campaign waged against him since 1933.

Mr. Knappertsbusch was subjected to criticism when on Oct. 20, 1934, he brought out the opera, 'Lucedia,' by the American composer, Vittorio Giannini of New York. He was accused of favoring foreign talent at the expense of German artists. It is reported that he may go to Vienna.

## FEDERATION CLUBS TO AID MUSIC WEEK

### Mrs. Mabee Urges Groups to Help Activities During National Observance

A message to the 4800 units of the National Federation of Music Clubs mobilizing them for activities in connection with the observance of National Music Week, May 3-9, was sent out recently by Grace Widney Mabee, of Los Angeles, Cal., national chairman of civic music and of national music week observance.

Mrs. Mabee urged music groups to begin activities immediately and suggested among the initial projects a one or two-day forum to discuss the topics which should be emphasized during National Music Week, membership of these forums to consist of one or more representatives from all civic organizations interested in the music development in the community. Mrs. Mabee also urged an immediate survey of music resources in each of the communities in which there is a Federal branch.

Music by thirty-four American composers has been heard in eleven foreign countries during the past six months as a direct result of the efforts of the National Federation of Music Clubs, according to Helen Harrison Mills, of Peoria, Ill., chairman of the International Music Relations Committee.

Among outstanding enterprises inaugurated by the committee was the series of American music concerts under the auspices of the American Institute of Roumania which was inaugurated at Bucharest on Feb. 5, with Sandu Albu, president of the Institute, conducting.

On March 26 in Lisbon, Portugal, a program of American compositions will be given by a twenty-piece ensemble which has been founded by the American Minister, the Hon. Robert Granville Caldwell, at his own expense, for the purpose of playing American music. Works of Carpenter, Loeffler, Mason, Mrs. H. H. A. Beach, Giannini, A. Walter Kramer and Stillman-Kelly will be given. This concert will also mark the European premiere of Albert Stoessel's *Concerto Grosso*. The program will be broadcast to an NBC network. In immediate contemplation are a concert by the Belgrade-Yugoslavia Philharmonic Orchestra, a chamber music program at the Ateneo de Caracas, Venezuela, and a similar program at the Royal Academy of St. Cecilia, Rome.

Mrs. John Alexander Jardine, of Fargo, N. D., president of the National Federation, left Fargo on Feb. 13 on a tour of several western states. Her first stop was in Phoenix, Arizona, where she was the guest of the Musicians' Club on Feb. 17. From Arizona Mrs. Jardine went to Los Angeles where she conferred with Mrs. Mabee, music week chairman. From Los Angeles, Mrs. Jardine will go to San Francisco to hold conferences with state officers and other federation members.

### Metropolitan Opera to Visit Boston in March

It was erroneously stated in the Feb. 10 issue of *MUSICAL AMERICA*, that the Metropolitan Opera, managed in Boston by Anita Davis-Chase, would visit that city the final week of April. The annual spring visit of the Metropolitan to Boston will occur the final week of March.

## At House Hearing on Music Rights



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Among the Musicians at the House Patents Committee Hearing Were, from Left to Right, Charles Wakefield Cadman, Mrs. Ethelbert Nevin, Widow of the Composer, and David Guion

WASHINGTON, D. C., March 5.—Gene Buck, president of the Association of Composers, Authors and Publishers, declared before the House Patents Committee on Feb. 25, that copyright legislation passed by the Senate and pending in the House, was dictated by broadcasting, motion picture and hotel interests, a 'power trust' seeking to change copyright laws at the expense of creative artists, and composers. The Duffy bill, he declared, was 'railroaded' through the Senate without a record vote and with only a dozen members on the floor.

Many prominent musicians including David Guion, Charles Wakefield Cadman, Mrs. Ethelbert Nevin, widow of the composer; George Gershwin, Otto Harbach, Irving Berlin, Billy Hill and Rudy Vallee were present at the crowded hearing. Representative Sirovich of New York, chairman of the Patents Committee, is sponsor of a bill which the ASCAP is supporting on the ground that it deals more justly with the composers than does the Duffy bill. The issue is the use of copyrighted music and songs by those who do so for profit.

## MUSIC EDUCATORS TO HEAR MANY SPEAKERS

### New York Convention to Bring Noted Authorities and Many Music Events

WHEN, from March 29 to April 3, music educators of the United States and from all parts of the world assemble in New York City for the Biennial Convention of the Music Educators National Conference, participating in the activities of the week will be the six Sectional Conferences and some twenty-five affiliated state, national and regional organizations.

Among the important features of Music Education Week, announced by President Herman F. Smith of Milwaukee, will be the special performance of 'Lohengrin' by the Metropolitan Opera; concerts by the New York Philharmonic-Symphony and the Boston Symphony; an International Folk Festival contributed by the New York Festival Council; a concert with a chorus of some 1800 male voices given in Madison Square Garden by the Associated Glee Club of America; the New York Public Schools' Music Festival also in Madison Square Garden; Brahms's Requiem by the St. Thomas Church Choir, and the Ninth Symphony by the Juilliard Orchestra and the Oratorio Society of New York.

In addition to the scores of members who make contributions, many prominent musicians, general educators and leaders in national affairs will have a part in the program of the week, includ-

ing Mrs. August Belmont, Sir Granville Bantock, Thomas H. Briggs, Lyman Bryson, Julia E. Broughton, S. Parkes Cadman, Harold G. Campbell, Harry Woodburn Chase, Helen Christianson, Walter Damrosch, Bruce Davis, Henry S. Drinker, Arthur S. Garbett, Edwin Goldman, Luther Goodhart, Dorothy Gordon, Margaret Gustin, Howard Hanson, L. Thomas Hopkins, Mrs. John Alexander Jardine, William H. Kilpatrick, A. Walter Kramer, Fiorella H. LaGuardia, Estelle Liebling, Mrs. Francis McFarland, James L. Mursell, T. Tertius Noble, Otto Ortmann, Milton C. Potter, Harold Rugg, Agnes Samuelson, W. Warren Shaw, John Smallman, Cecil Michener Smith, Percy Rector Stephens, Florence B. Stratemeyer, Albert Stoessel, George D. Strayer, Edward L. Thorndike.

### Affiliated Groups' Activities

The National School Orchestra Association will hold its annual meeting and in co-operation with the National School Band Association will supervise daily clinic sessions. The finals of the National High School Solo Singing Contest will be held under the joint supervision of the Festivals and Contests Committee, Vocal Section, of the M. E. N. C.; the American Academy of Teachers of Singing and the Chicago Council of Teachers of Singing. The Academy and the Singing Teachers Association are providing daily voice clinics. The American Choral and Festival Alliance will have a luncheon meeting during the week.

## ST. LOUIS AWAITS NEW OPERA SEASON

### Reception and Ball to Feature Week of Lyric Theatre Under Golterman Management

ST. LOUIS, March 5.—After making several changes in repertoire and locale of presentation for the short spring season of opera, Guy Golterman has announced that the season will open on April 16 with a performance of 'La Traviata' in the Opera House, starring Edith Mason, Mario Chamlee and Carlo Morelli. Instead of a performance on April 18, Mr. Golterman will present an opera ball in the Municipal Opera House in which the leading singers of the company will participate in a musical program, followed by a reception and ball in the grand foyer.

On April 20 the performance will take place in the Convention Hall. 'Lucia' will be the opera with Lily Pons in the title role, making her operatic debut in this city. Others in the cast will include Joseph Bentoni, Mr. Morelli, Norman Cordon, Joseph Cavadore and Ludovico Oliviero. The closing performance of 'La Gioconda' will be heard in the opera house on April 22. Principal roles will be sung by Rosa Raisa, Ada Paggi, Mr. Cordon, Mr. Chamlee, Mr. Morelli, Sonia Sharnova and Mr. Oliviero. Gennaro Papi and Ernst Knoch will be the conductors. There will be an orchestra of seventy-five symphony men, a chorus of 150 and large ballet directed and led by Rita DeLeporte. Giacomo Spadoni and Fausto Cleva are assistant conductors with Armando Agnini in charge of the stage. Already great interest has been aroused and the reservations for seats indicate a large attendance from out of the city.

HERBERT W. COST

## Controversy Arises Over Furtwängler

(Continued from page 3)  
subscriber to the concerts, and Rabbi Stephen S. Wise. A boycott of Philharmonic-Symphony concerts on the part of a group of subscribers and a protest to the board of directors from the orchestra personnel have been discussed as possible developments.

In a letter to Mrs. Richard Whitney, a leader in the orchestra's subscription drive, Mr. Hirschmann declared that he would cancel his own subscription and withdraw his promise to help obtain orchestra support among business groups. Rabbi Wise said he was "shocked" to learn of the appointment. He had heard that the American Federation of Labor would not permit musicians affiliated with it to play under a Nazi conductor. Thus far, the orchestra management has made no comment on this criticism.

Cognizance was taken of protests against the Furtwängler appointment at a meeting of the executive committee of the Philharmonic-Symphony Society on March 6. A statement was issued in which it was emphasized that "the appointment was prompted solely by artistic considerations" and that there is no foundation for any impression that it "has a national or racial significance." The directors acted, it was said, "with Maestro Toscanini's approval." Announcement was made of a cable received from Furtwängler in Cairo, Egypt, which read:

"I am not chief of Berlin opera, but conduct as guest. My job is only music. Wilhelm Furtwängler."

# GENOA HEARS PREMIERE OF MALIPIERO'S 'JULIUS CESAR'

**Long-Awaited New Opera Meets With Fervent Reception at Teatro Carlo Felice — Orchestra and Chorus Play Important Part in Revealing Drama — Shakespearian Libretto Ably Condensed by Composer**

By ANNA WRIGHT

GENOA, March 1.

In the neo-classic Teatro Carlo Felice, the long awaited first performance of Malipiero's 'Julius Cesar' took place on Feb. 8. It was received with unanimous enthusiasm by a very distinguished audience and at its second performance approval was even more fervid.

Malipiero condensed the Shakespearian text and translated it into rhythmic Italian prose. He has closely followed the march of events of the Shakespearian tragedy, however much he has had to reduce the text. In this concentrated essence not one of the celebrated and proverbial lines has been allowed to escape, and we find beloved Shakespearian phrases in Italian and musical clothing.

The three acts are divided into four scenes, which are seven pictures, with no curtain between scenes as the change is effected by the art of the brilliant regisseur, Mario Ghisalberti, and the continuity of the orchestral music between each scene prepares the mind for what follows. The first, a street in Rome, shows Cesar going to the Feasts of the Lupercali, interrupted by the Soothsayer warning him against the Ides of March, and we watch the beginning of the conspiracy. The second scene is at dawn in Brutus's orchard where the conspirators meet to decide the death of Cesar. Portia, wife of Brutus, appeals to him to reveal the cause of his sorrow and pre-occupation and the curtain falls on the typically Shakespearean episode of the Ligarius, the conspirator pretending to be a sick man in order to approach Brutus and join the conspiracy.

With the second act, we have a companion scene to Portia and Brutus, but with Cesar and his wife Calpurnia. Despite Calpurnia's premonitory dream of terror and in spite of her prayers, Cesar goes forth to the Senate. This is played before a painted curtain representing the house of Cesar; by a quick rise of the curtain we see the Senate and the death of Cesar. The third act, beginning 'In the Forum,' depicts the funeral of Cesar and the 'Friends, Romans, Countrymen' speech which gives the tenor, Ettore Parmeggiani, full scope to display his talent. The anger and rebellion of the populace is an excellent chorus, and in the sixth scene, played before the theatre's own curtain, the episode of Cinna the Poet mistaken for Cinna the Conspirator, strengthens the effect of the revolutionary outburst. The last scene is the battle on the plains of Philippi, with the death of Cassius and Brutus and the triumph of the young Octavius, future emperor.

Malipiero has added two choruses with non-Shakespearean texts: one sung behind the curtain after the sixth scene of Cinna the Poet, an Italian poem of Robert of Sicily, and the final chorus which closes the drama, sung in

Latin, composed of a number of verses of the 'Carme Secolare' of Horace.

### Cesar Dominates the Drama

The dominant figure, the heroic and weighty part is Julius Cesar's. Even in the third act, after the death, he still permeates the spirit and the music of the drama. Brutus, in this opera, is of



Angelo Questa Conducted the Genoa Premiere

secondary importance, but he is the needed background for Cesar. Mark Anthony also exists strictly as Cesar's prophet, who proclaims and expounds him after his death.

The music is conceived on strong but austere lines and to the orchestra falls the duty of delineating and following the characters and giving the psychological atmosphere of the action. The orchestral writing is the very spine and marrow of the work. It is extremely simple, more so than we expect from the Venetian master, full of vivid color and rich in rhythms very personally his. The key themes are three in number and recur constantly in varying form, for they have the purpose of revealing the inner soul of the drama unfolded on the stage. The opera opens with a brilliant fanfare of trumpets, which is the heroic and martial key to the Cesarean personality. The incident of the 'Ides of March' supplies the second key theme, and this in varied form appears throughout the score. For example, after Cesar's death it returns in its most potent form. The third key theme is the torment, or doubt, of Brutus, and it becomes the groundwork of whole symphonic sections and at times united with the 'Ides of March' theme, succeeds in obtaining the maximum of tragic effect. There is absolutely nothing resembling the Wagnerian *leit motif* in the peculiar use of this thematic writing.

### Notable Orchestral Portions

The orchestral introduction to the first act is rather longer than is usual in Malipiero's operas. The interlude between the first and second scene, full of poignant mystery, is the elucidation of Brutus's doubts and suffering, and it will count among the finest orchestral pages written by Malipiero.

The 'tempest' prelude has the 'Ides of March' theme as a basic ground, it is an orchestral expression of the dream of horror experienced by Calpurnia and is a whirlwind of sound. The funeral march when Cesar's dead body is brought to the Forum is another forceful example of Malipierian orchestration.

As was to be expected of the composer of 'The Last Supper' and of 'The Passion,' the chorus has a very important share in



Venturini  
G. Francesco Malipiero, Composer of 'Julius Cesar'



The Baritone Ingheleri, Who Sang the Title Role

the dramatic structure. In the first scene, while Brutus and Cassius initiate the conspiracy, the hidden choral mass behind the back-scene acts as orchestral accompaniment. It is an innovation and a highly successful one. The chorus obviously is one of the chief actors in the 'Forum' scene. The choral interlude to the last scene, 'The Battle,' is sung behind the curtain and is richly expressive. The opera closes on the Latin words of Horace, a vigorous chorus of martial tone, which is not, however, equal to the earlier parts of the drama.

Malipiero's loving and devoted study of Monteverdi was bound to leave a tremendous mark on the character of his musical conception: the characters sing in the 'recitar cantando,' the exact opposite of Wagnerian recitation. Here every word must be clearly heard, and in Genoa, thanks to the energy of Angelo Questa, conductor, who required from every singer the impeccable realization of perfect diction, the result was of stupendous musical effect. The lyrical parts are rich in Italian fervor. The whole of Portia's role, beautifully sung by Maria Pedrini, and the duet between Portia and Brutus are lyrical outbursts. Calpurnia's one scene, the account of her dream, gives the dramatic soprano every opportunity, and Sara Scuderi, now in the front rank of our young singers, handled the enormous vocal difficulties with ease. In the First Scene, Casca has a lyrical 'canzone' of folk flavor, sung with such effect by Alessandro Dolci, tenor, that it was one of the features of the evening.

**Score Shows Influence of Monteverdi and Departs from Wagnerian Tradition—Conducted by Angelo Questa—Principals Are Ingheleri, Scuderi, Pedrini, Granforte, Vanelli, Parmegiani and Dolci**

The part of Mark Antony is strictly lyrical, and even in the declamatory scene in the Forum, this tenor part escapes into pure lyricism and often reminded the hearer of the Prince's part in Malipiero's Pirandello opera 'The Fable of the Changeling Son.' Mr. Parmegiani was a sound Antony. The three baritones, Julius Caesar, Cassius and Brutus, are exponents of the declamatory 'Parlor cantando' music. Granforte was Brutus and Vanelli, Cassius. The baritone Ingheleri in the name part, not only sang Cesar but acted and was every inch the Cesarean hero. There is no doubt that the remarkable excellence of all the singers is partly due to the efforts of Maestro Questa.

The scenography and the regisseur's work was entrusted to Ghisalberti, Venetian poet and playwright who now is dedicating himself to the scenographer's art and who has written the text for the new Wolf-Ferrari opera at the Scala, 'Il Campanile.'

'Julius Cesar' is a work of idealism and energy, and Malipiero was fortunate in Genoa in being surrounded by artists, youthful and enthusiastic, who co-operated in the realization of a noble drama.

The Teatro Colon in Buenos Aires will open its season with this musical drama; Rio de Janeiro has reserved it; Munich Staatsoper has requested to be the first city in the Reich to produce it and the proof of the operatic pudding lies not so much in first night applause, no matter how deafening it may be, but in the immediate "booking" of the work for the consumption of other theatres and other audiences.

### Huberman's Stradivarius Stolen During Performance

While Bronislaw Huberman, noted Polish violinist, was giving a recital on the stage of Carnegie Hall on the evening of Feb. 29 his Stradivarius violin, insured for \$30,000, was stolen from the artist's dressing room by a person or persons unknown, and as yet unapprehended. The instrument reposed in a double case which also held six bows valued at \$9,000; these were untouched. Mr. Huberman was using a Guarnerius in the recital. The violin was stolen once before, in Vienna in 1919.

Though the stage and its entries were well guarded by attendants of the hall, nobody had any inkling of the theft until it was discovered by the violinist's secretary, Ida Ibbiken. Mr. Huberman did not interrupt the recital, nor was the huge audience aware of the happening.

### New Philharmonic Chamber Music Series to Be Given

Bennington College will sponsor a new series of concerts by the New York Philharmonic-Symphony Chamber Orchestra during 1936-37 in the Town Hall on Nov. 9, Dec. 7, Jan. 4, Feb. 1 and March 1. Hans Lange will again conduct. The series will be called 'Chamber Music of the Nations.' The proceeds will go to the scholarship fund of Bennington College.

# FINAL CURTAIN FALLS FOR ANTONIO SCOTTI

**A**NTONIO SCOTTI died in Naples on Feb. 26. The world through which he long had moved as one of the resplendent figures of opera was unaware of his passing for three days. The Neapolitans among whom he grew to maturity apparently were equally oblivious of the closing of the glamorous career that would seem to have entitled the baritone to a special place of honor in his native city. But the triumphs of Scotti were mostly of distant report to the city and country of his nativity. Italy knew him chiefly as an aspiring young artist on the high road to fame. His greatest successes were achieved abroad. In the heyday of his international celebrity he divided his time largely between Covent Garden and the Metropolitan. Later, his singing activities were largely confined to America. Scotti's early successes at La Scala in Milan became the memories of a few; perhaps, finally they were only entries on the voluminous records of that historic house. For the Italian opera-goer of today, there is no such Scotti legend as will endure in America. And so it was only through a paid advertisement in a newspaper that the death of this great singer became known. The Italian press otherwise seems to have paid no attention to his departure.

Scotti was seventy years old, if the date of 1866 given in the lexicons is correct. Some who knew him well have contended that he was older. He sang at the Metropolitan until three seasons ago, and although in longevity of service he could not rival his elder contemporary among Italian baritones, Mattia Battistini, his record was still a remarkable one. According to press dispatches he died in poverty. Stock market reverses and loss of the money he utilized to finance the Scotti Opera Company in its several American tours took from him the savings of many years of comparatively large earnings. He went stoically about the business of singing for his living in years that otherwise might have found him in comfortable retirement. His ability as an actor, the distinction and the personality of his characterizations enabled him to continue his career after the once suave and beautiful voice had become stiff and intractable and was circumscribed in range.

#### A Memorable Farewell

Scotti's farewell as Chim-Fen in Leoni's 'L'Oracolo' on Jan. 20, 1933, was a triumph of artistry over age. Scotti's performance that day will never be forgotten by those who witnessed it with some knowledge of what had gone before in the long story of this singer's identification with the Metropolitan. Ever one of his most convincing roles, the part of the Chinese den keeper, kidnaper and murderer retained its magnetic realism to the last. It enabled the baritone, as his final act on the stage he had adorned for thirty-three years, to make again his famous fall. As always before, there were gasps as the livid corpse of Chim-Fen slipped from the box on which it had been held in the arms of the avenger, and toppled to the floor. Here was only a detail of a remarkable characterization. But Scotti was of all things a master of detail, including make-up and costuming. His devotion to detail did much to make him the convincing artist he was. Yet

## Famous Singing Actor Dies at 70 in His Native Naples

he was an actor of few gestures. Those few he made count. His versatility had its origin in mental grasp of the essentials of character and he was seldom led into extravagance or over-statement.

W. J. Henderson once wrote of the illustrious baritone that he never had a failure. Operas in which he sang were failures and he could not make a Chim-Fen, a Scarpia, a Falstaff, an Iago, a Barnaba, a Rigoletto, or even a Sergeant Belcore of every part he undertook. But his adaptability, his technical resourcefulness, his distinction of bearing and his communicative personality enabled him to shape something acceptable out of whatever he essayed, in contrast to those artists who have their good roles or their bad ones largely on the basis of whether the part happens to fit the singer. The old witticism about Scotti's Scarpia—that he was the best chief of police Rome ever had—may indeed point to his supreme achievement. Certainly it is as Scarpia that he will be best remembered. For most Metropolitan patrons, and for countless others, Scotti was Scarpia, in spite of some other notable impersonations of the character, including the remarkable one of Maurice Renaud in Hammerstein's rival opera.

But in justice to Scotti, the singer, who in his earlier years and well into middle life was quite as much admired as Scotti the actor, certain other achievements ought not to be dwarfed by the Scarpia and the Chim-Fen by which the baritone maintained his position after the voice was largely gone. The aristocratic Don Giovanni of his introduction to America in 1899, the thrilling Rigoletto of his best years as a vocalist in this country, the imposing Count de Nevers in 'Les Huguenots,' the individual Tonio in 'Pagliacci,' with its stress on the humanity of the character, the picturesque Amonasro in 'Aida,' the genteel Germont in 'La Traviata,' the urbane Dr. Malatesta in 'Don Pasquale,' and the lyric cobbler in 'Crispino e la Comare' deserve to be remembered quite as much for their vocal quality as for their theatrical effectiveness.

#### Voice of Rich Quality

Though from the first there was a question as to the baritone's method of producing his highest notes, the voice as it was first heard in America, and for a number of years thereafter, was one of particularly rich and appealing quality. It was never a big voice as opera voices go, and it had no exceptional extension upward; but it was ample both as to power and compass. Scotti was not a sensational high-noter. Yet from the first he was a singer of emotional expressiveness, who could convey pathos without resorting to the Italian sob. The voice was sufficiently flexible for the music of Mozart, which he sang with taste and style. Such bravura as was required in operas like 'Don Pasquale' and 'L'Elisir d'Amore' he achieved with suavity and surety. Those who knew only the Scotti of his final years of the Metropolitan heard, of course, no such singing from him as he contributed to performances of the early nineteen-hundreds.

The personality and the command of stage technique which distinguished Scotti's impersonations at the height of his career were later to enable him to mitigate the inroads of the years upon his voice. Few artists of his time could so command attention while standing still, without singing, gesturing, facial or bodily contortions. His

Sharpless in 'Madama Butterfly' dominated the stage without any apparent cause for so doing. His Marcello in 'Bohème' was endlessly pictorial. His Falstaff in Verdi's opera, if it never quite communicated the hearty drollery English and American audiences expect of the part, was no such bundle of padding as is the usual Italian characterization of the role. The Scotti personality shone through. Only Victor Maurel succeeded in making the part more thoroughly his own. Of Scarpia, it is well to remember that Scotti's stiffening vocal apparatus compelled him in later years to shout much of what once had been suavely sung. Of necessity, the characterization changed with the changing vocal treatment of the role. With fine inflexions of tone no longer possible, what had been subtle at the time Scotti introduced the character to America became more obviously brutal and violent. In this case, ends were adjusted to the means.

#### Intended for the Priesthood

The facts of Scotti's career may be briefly re-stated. His parents, Domenico and Luisa Scotti (sometimes given Scutto) were small shopkeepers in Naples. The only son was intended for the priesthood. Leaving school, "Tony" (as intimates called him in later years) went to work in a drygoods establishment, meanwhile singing wherever his attractive voice offered opportunity. When he was about twenty, Mme. Trifari Paganini, a singing teacher and niece of the celebrated violinist, heard Scotti and undertook to give him lessons. After eighteen months, he shifted his studies to Vincenzo Lombardi. At twenty-three Scotti knocked vainly at the portals of La Scala in Milan. His debut was made, not there, but at Malta, where in 1889 he effected his entry into opera as Amonasro in 'Aida.' This led to engagements elsewhere, in the Argentine, Warsaw, Odessa, Moscow and St. Petersburg, before Giulio Gatti-Casazza, then general manager of La Scala, engaged him for Milan in 1898. Scotti's debut at La Scala was made as Hans Sachs in the Italian version of 'Die Meistersinger.' He had never heard the opera and learned it en route from Chile, where Mr. Gatti's cable of engagement had found him. Arturo Toscanini was then conducting his first season at La Scala.

At the end of the Milan season Scotti was engaged for Covent Garden, where his debut was made as Don Giovanni in a cast with Lilli Lehmann and Edouard de Reszke on June 8, 1899. Maurice Grau promptly contracted for him to come to America. He sang first in Chicago and on Dec. 27, 1899, made his debut at the Metropolitan. The opera again was 'Don Giovanni,' with Scotti as the Don, Nordica as Donna Anna, Sembrich as Zerlina, Suzanne Adams as Elvira, Salignac as Ottavio and Edouard de Reszke as Leporello. A Tonio followed soon after, along with standard parts of the older repertoire. It was in the next season that America first experienced the Puccini 'Tosca' and the Scotti Scarpia. The opera had its Metropolitan premiere on Feb. 4, 1901, with Milka Ternina as the first of the dozen or so Toscas with whom Scotti was associated in this work—among them Eames, Farrar, Destinn and Jeritza. Cremonini was the first Cavaradossi. In those almost legendary times for the opera-goers of today, Scotti was Escamillo to the Carmen of Calvé and the Don José of Alvarez. For fifteen years Scotti returned to Covent Garden as well as to the Metropolitan. He was one of the Beau Brummels and the bon vivants of both cities. Italy was the land



Estelle Edwards

Behind the Scenes at the Final 'L'Oracolo'.  
Antonio Scotti and Giulio Gatti-Casazza

for his holidays, England and America the settings for his song.

Caruso came to the Metropolitan four years after Scotti. They were fellow Neapolitans, Scotti about seven years the older, and had sung together abroad. Scotti was the hunchback jester of the performance of 'Rigoletto' in which Caruso made his Metropolitan debut on Nov. 23, 1903. Sembrich was the Gilda. Thereafter the careers of the two great Italians were much intertwined, until death carried away the younger man on Aug. 2, 1921, at forty-eight. Scotti, who was a link with the de Reszke period that had preceded Caruso's advent in America, went on singing at the Metropolitan for eleven years after his friend's departure.

Iago, to the Otello of Alvarez and later of Slezak; Falstaff, in two notable revivals, the last of which catapulted Lawrence Tibbett into fame as the result of his unexpected triumph as Ford; the Don again, in a revival under the baton of Mahler, with Eames, Gadski, Sembrich (later Farrar), Bonci and Chaliapin as the other members of the cast; the Count Gil in 'The Secret of Suzanne';—these were admired impersonations along the way. Don Carlos, De Serieix, Kyoto, the Marquis di Posa, Lescaut and Lelio were other roles; not to forget Harès in 'Messaline' and Hamilcar in 'Salammbo,' parts in which Scotti had no predecessor in this country and is not likely to have a successor. Chim-Fen was the last important addition to his portraits. The opera was in and out of the repertoire. A single season would have disposed of it but for the remarkable portrait Scotti contributed to the Metropolitan gallery. The baritone's twenty-fifth anniversary at the Metropolitan was celebrated with a 'Tosca' performance in 1926, amid much pelting with roses. Meanwhile, the ill-fated Scotti opera company had made its tours, with Scotti appearing both as Scarpia and Chim-Fen. No singer of that time was more widely known in America. The coming of Maria Jeritza had revitalized 'Tosca.' When Scotti retired, 'Tosca,' too, was retired for a brief interval. Subsequent performances have been few.

Scotti never married, though he was reported engaged at various times. His death found him without close kin, though he had many old friends. The baritone had made arrangements for burial in a small mausoleum near Naples, built for him some years ago. The paid notice inserted in the Mattino of Naples said of him that "in his glorious lyrical career he held high the prestige of Italian art on the stages of the world." The statement is a modest one and simple truth.

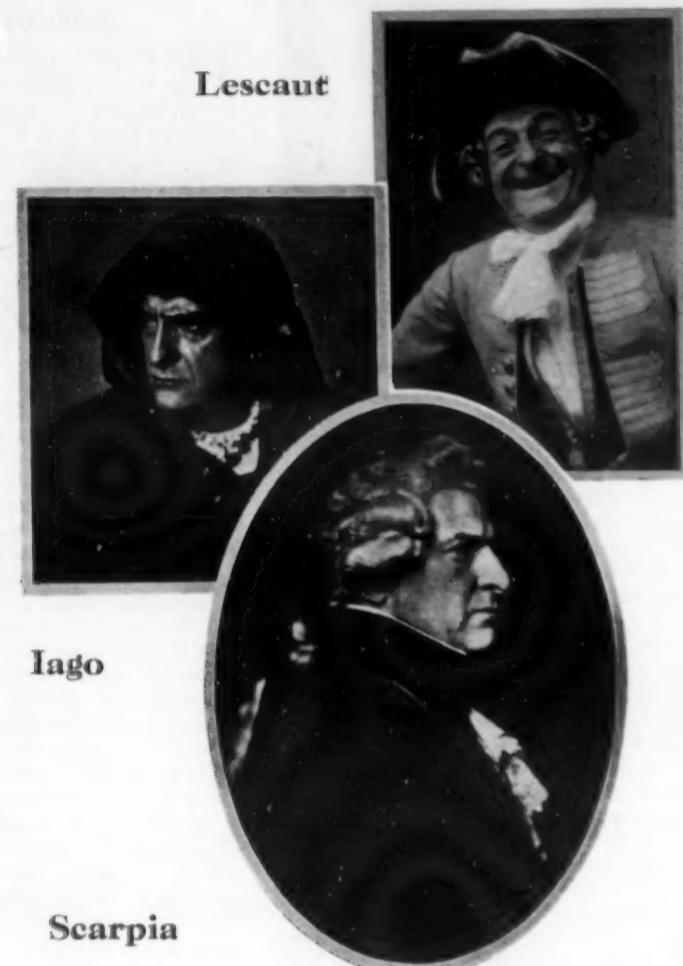
OSCAR THOMPSON

# Portraits from the Gallery of Scotti, Artist of the Theatre



In His Last Years  
at the Metropolitan

Wide World



Lescaut

Iago

Scarpia

Don  
Giovanni



In 1899



Falstaff



Count  
De Nevers



Tonio



Chim-Fen

Mishkin

## RUBIN GOLDFMARK, COMPOSER, PASSES

Distinguished Head of Juilliard  
School Department  
Dies at 64

**R**UBIN GOLDFMARK, outstanding American composer and head of the department of composition at the Juilliard School of Music, died at his home in New York on March 6. He was sixty-four.

Mr. Goldmark, a nephew of the celebrated Hungarian pianist and composer, Karl Goldmark, had attained virtually equal renown in the fields of composition and musical pedagogy. Prominent among his larger orchestral works which have been widely performed are the 'Negro Rhapsody,' the overture, 'Hiawatha,' and 'Gettysburg Requiem,' inspired by Lincoln's address. The first of his works to receive a public performance was a theme and variations introduced by Anton Seidel at a Brighton Beach concert in 1895. In 1910 he won the Paderewski Chamber Music Prize.

As head of the department of composition at the Juilliard School since its inception in 1924, Mr. Goldmark played an important role in developing and directing creative talent in this country. Paul Nordoff, Frederick Jacobi, Nicolai Berezowsky, Vittorio Giannini and A. Lehman Engel are among the many well-known American composers of today who received their training under him. He was a firm believer in sterling craftsmanship. Inspiration and individuality would assert themselves in due course, he contended, if the young composer's grounding in the fundamentals of his art was thorough.

In addition to his activities as a teacher and a composer, Mr. Goldmark was one of the founders of The Bohemians, New York's famous musicians' club, and was president in 1907-10 and from 1926 until his death. As a leader of that organization he was instrumental in establishing The Musicians' Foundation to aid needy members of the profession. He also was widely known as a lecturer, having made more than 500 appearances in that capacity in the United States and Canada.

### Educated in New York and Vienna

Mr. Goldmark was born in New York on Aug. 15, 1872. He received his general education at the College of the City of New York and the University of Vienna. His early musical training was in piano which he received under Alfred von Livonius in New York. From 1889 to 1891 he studied piano with Anton Door and theory with the Fuchs brothers at the Vienna Conservatory. Returning to America, he came under the tutelage of Dvorak and Joseph at the National Conservatory, later becoming a teacher in that institution. He went to Colorado Springs, Colo., in 1894 for his health and there established the Music School of Colorado College.

Among his compositions, in addition to those already mentioned, are the symphonic poem, 'Samson'; 'The Call of the Plains,' an orchestral work; a piano quartet; a trio for piano, violin and cello; a violin sonata; miscellaneous pieces for piano and violin and piano, songs and choruses.

Among the leading orchestral bodies that have given his larger works are the former New York Philharmonic and the New York Symphony, the Philadelphia Orchestra and the Boston, Chi-



RUBIN GOLDFMARK

cago and St. Louis symphonies. The 'Negro Rhapsody' has been heard in about thirty American and European cities including London, Glasgow, Vienna, Prague and Baden-Baden.

Surviving are two brothers, Emil, an attorney, and Dr. Carl Goldmark.

The funeral services were held on Sunday morning, March 8, in the auditorium of the Juilliard School, attended by Mr. Goldmark's colleagues on the faculty of the school; the board of governors of The Bohemians; his two brothers, many of his pupils and a veritable "who's who" of leading musicians.

Gaston Dethier presided at the organ; a quartet composed of students of the school sang a Bach chorale; Willem Willeke, one of the deceased composer's most intimate friends, and Carl Friedberg played the Adagio affetuoso from Brahms's Sonata in F, Op. 99 for 'cello and piano. Edwin T. Rice, a fellow vice-president of the Society for the Publication of American Music and a friend of long standing, spoke of Mr. Goldmark's place in American creative music, and John Erskine, as president of the Juilliard School, paid a tribute to him both as colleague and friend.

### DESSOFF WILL RETIRE; BOEPPEL IS SUCCESSOR

Founder of the Adesdi Chorus and A Cappella Singers to End Tenure on April 29

After the concert of the Dessoff Choirs in Town Hall on April 29, Margarete Dessoff, conductor of that organization, will retire. Paul Boepple of the Dalcroze School of Music will conduct the choirs for the season of 1936-37.

Mme. Dessoff will spend most of her time abroad. She came here in 1923 as a recognized conductor of choral music, having led her women's chorus in Germany for twenty years. After her arrival here, Dr. Frank Damrosch persuaded her to remain and to take over the choral work at the Institute of Musical Art at the Juilliard School of Music. Aided by Angella Diller, in 1924 Mme. Dessoff founded and conducted the Adesdi Chorus for women's voices, and in 1927 the A Cappella Singers for mixed voices. In 1929, these two choruses became known as The Dessoff Choirs.

Mme. Dessoff also brought together and conducted The Vecchi Singers, who first presented in this country 'L'Amfiparnaso' by Orazio Vecchi, and many unknown works by Monteverdi, Porter, Hassler, and modern composers.

## JOSEF STRANSKY TAKEN BY DEATH

Noted Conductor, Long With  
Philharmonic, Stricken  
Suddenly at 63

**J**OSEF STRANSKY, conductor of the New York Philharmonic Orchestra from 1911 to 1923, and for the succeeding year and a half of the then newly organized State Symphony, died in his apartment in New York, following a heart attack, on March 6. After his withdrawal from active participation in the musical world in December, 1924, he had been connected with several prominent firms of art dealers who brought numerous celebrated paintings to this country.

Born in Humpoletz in Bohemia, Sept. 9, 1872, he received his primary education at the German Gymnasium in Prague and later went to the university there to study medicine. He later went to Leipzig to pursue his medical studies. While at the University of Prague he founded and conducted a student orchestra and in Leipzig undertook the study of harmony under Jadasohn. He went to Vienna for further medical study and at the same time had musical instruction under Fuchs, Bruckner and Dvorak, but before finally adopting music as a profession, passed his government examinations in medicine in Prague in 1896, although he never practised as a physician.

His first professional engagement was in 1898, when Angelo Neumann, recognizing his ability, made him first kapellmeister at the Landestheater in Prague where he effected a highly successful debut as conductor of 'Die Walküre.' In 1903 he went in a similar capacity to the Stadttheater in Hamburg, where frequent leave of absence enabled him to make guest appearances as conductor in Austria, Holland and England. He visited Berlin in 1909, giving a series of symphony concerts with the Blüthner Orchestra. During the summer, he conducted the Gura Opera Company for ten weeks.

The following year he resigned from the Hamburg opera in order to devote himself entirely to concert work, conducting the Blüthner Orchestra and in 1910-1911, the Verein der Musikfreunde in Dresden. He also made guest appearances in various music centres.

### Succeeded Mahler in New York Post

When ill health compelled the resignation of Mahler from the conductorship of the New York Philharmonic in 1911, Mr. Stransky was appointed his successor. A bequest of a million dollars from Joseph Pulitzer the following year enabled Stransky to carry out a number of reforms his predecessor had planned, chief of which was daily rehearsal during the entire season, with the result that the orchestra was rapidly improved in technical finish. Mr. Pulitzer had also stipulated changes in the matter of type of programs to be given and these were also made with the object of popularizing the concerts. This was apparently a success as the size of the audiences definitely increased.

With the entrance of the United States into the World War, the loyalty of Stransky was challenged. He declared, however, in a public statement, that although an Austrian subject, he was a native of Bohemia and that his own people were favorable to the Allies and fighting for their independence. He announced his intention of becoming an



JOSEF STRANSKY

Fairchild

American citizen and began his concerts with 'The Star-Spangled Banner.' He retained his conductorship through the war years. Though he did not eliminate the works of German classical composers from his programs, he ceased giving those of contemporary German composers.

After the consolidation of the Philharmonic with the National Symphony in 1921, Mr. Stransky shared with Willem Mengelberg the conductorship of the new organization, but resigned in 1923 to become head of the newly formed State Symphony. He withdrew from this position unexpectedly in December, 1924, and became associated with the Fearon Art Galleries. He had already acquired a large collection of Nineteenth Century French paintings, including examples of the work of Renoir, Manet, Cézanne, Matisse, de Toulouse-Lautrec and others, which he is said to have sold at a large figure. He later became a partner in Wildenstein & Company.

Shortly after becoming conductor of the Philharmonic, Mr. Stransky married Marie Johann Doxrud, daughter of the captain of the Norwegian Steamship 'Bergensfjord.' Mrs. Stransky is his only surviving relative. Though not prolific as a composer, Stransky's works included an opera, 'Der General,' which was produced in Hamburg; and some Symphonic Songs with orchestra.

### Richard Hageman Returns to New York

Richard Hageman, composer and conductor, completed his services as conductor of the Canadian Grand Opera Association with 'Rigoletto' on Feb. 22, and returned to New York on March 5. The 'Carnival' music from his opera 'Caponsacchi,' will be played at the Radio City Music Hall on April 6 under Erno Rapee. His contract as leading conductor of the Chicago Grand Opera Company has also been renewed and it is rumored that that organization will produce 'Caponsacchi.'

### Harold Bachman Appointed Band Director at University of Chicago

CHICAGO, March 5.—Harold Bachman, who led Bachman's million dollar band during the world war and toured the United States upon its return, has been appointed band director at the University of Chicago. He is a member of the American Band Masters' Association and was formerly engaged as band director of Wheaton College.

# MEPHISTO'S MUSINGS

Dear Musical America:

Yes, I know you've heard again and again about the stage band in 'Aida' at the Metropolitan. I have, too, and I have been told that there was a time when many of them used spectacles.

I sat way up front the other day and looked them over carefully, and I didn't see any spectacles. But I did see a sight that was a sight. These musicians (I take it that one has to have musicians to play brass instruments on the stage as well as in the orchestra pit), apart from the fact that they are carelessly costumed, have their music before them, as brass bands do in playing a march in a parade. Can you imagine anything more grotesque? I can't.

In an age in which we are assured that conductors memorize every note of a half-hour symphony, the musicians making up the stage band in what is supposed to be a first-class opera house are not required to memorize their few, simple measures.

This should be rectified at once. Also, the stage band should not be placed as at the Metropolitan, but further back on the stage where its personnel's lack of pulchritude would not be such a blot on an otherwise pleasing-enough-to-the-eye scene. And will someone tell the musicians (?) who play the long trumpets in the same act not to begin *fortissimo*? They seem to enjoy playing as loudly and as out of tune as possible. Don't they realize that the louder they get the more out of tune they play? I know they've been doing it for years, but that's no reason for not calling a halt now. Isn't there a New Deal on at the Metropolitan? Shouldn't it apply to trumpets, too?

\* \* \*

I guess I'm only one of many thousands who read with delight the announcement that John McCormack will be back with us next season. You can imagine how much he's been missed here of late. For John's admirers are to be found in every state of the Union, as well as in every country in the world.

Song singers like him are rare, singers who feel the music they sing, possess a true emotional quality in their singing and, last but not least, enunciate the poet's words with a clarity that makes it possible for the listener to understand every word.

Not only songs, but arias too can be sung so inimitably,—old Italian classics and the airs from Handel's oratorios. I

shall never forget my impression the first time I heard John McCormack sing 'Where'er You Walk' and 'Total Eclipse.' They were familiar pieces to me, to be sure, but I had the feeling that not until then had I really heard them sung. The long Handelian phrase remains almost as much of a problem for most vocalists today as the Bach melody. John McCormack's phenomenal breath control enables him to spin a Handelian air with ease, and with something of that unique, devotional flavor, without which Handel's music is less than it should be.

During the summer and fall of 1935 the great tenor had a brilliant success on his tour of England, Ireland, Scotland and Wales. His audiences acclaimed him and the press wrote in superlative terms. In Belfast he sang in Ulster Hall to a full house (4,000) and a crowded stage. Among the many cities he sang in were London, Yarmouth, Plymouth, Llandudno, Cork, Cardiff, Manchester, Brighton, Sheffield, Hastings, Liverpool, Edinburgh, Newcastle, Hull, Dundee, Aberdeen and Glasgow.

and Sir Arthur Sullivan did not write that stirring hymn until 1852!

\* \* \*

Bravo, Nelson Eddy, for your fine singing in the screen version of 'Rose Marie'! I have just heard and seen it and I think it one of the best motion pictures any big singer has made to date. Metro-Goldwyn has recorded Eddy's great voice very faithfully. He sings with freedom, true expression and acts the role comfortably and effectively.

Jeannette MacDonald also does a splendid job. I have watched her for a number of years and have noticed her development with pleasure. Hers is a fine soprano voice, with possibilities for other things than the screen. I wish someone would tell her how to pronounce the word premier, for when she speaks of the premier of Canada, she says it as though she was speaking the word première, making the last syllable long as in French. It occurs several times in one scene and is conspicuously bad.

I had expected, too, that more of the

'L'Après-midi d'un faune' on Saturday night. Nor is it necessary to include the Immolation music from 'Götterdämmerung' for their programs to be both good and entertaining. Viennese waltzes, folk tunes of Hungary, Germany, Ireland and Russia exercise a great deal of charm, are still able to stir a foot and beguile an ear, whether or no the mouth be too full of 'Peach Melba' to whistle.

\* \* \*

Fafner, the incontinently stabbed, stuffed and sawdust-saturated dragon of Wagner's 'Siegfried,' who has probably occasioned more comment than any other of the Bayreuth master's stage props—even from me—has succumbed to the prevailing fashion for a sylphlike figure. Contrary to popular opinion, this reptile at least is a warm-hearted creature, for, according to Philip Crispino, property manager of the Metropolitan Opera and overlord of the crew of eleven needed to work the beast, he has been the recipient of a request that Fafner's 'innards' be equipped with electric fans. (A few more articles of furniture and the interior of the twenty-six foot animal will look like the smoking-room of the Queen Mary.)

Mr. Crispino refused, saying that because of the proximity of the steam pipes his electricians might catch cold. He compromised by cutting out seventy-five pounds of stuffing. Now both Fafner and his manipulators breathe more easily, but the beastie, seasonally slithering from his cave to the accompaniment of ominous double-basses, is but a shade of his former self.

\* \* \*

One of my imps was vastly amused at a recent Boston Symphony concert to notice—why he hasn't noticed it before I can't imagine—that the orchestra still retains its age-old custom of having the concertmaster thread his way around between desks and players, giving the "A" to every section for tuning. Is it a relic of Boston's respect for the individual, personal touch? Almost every other orchestra that I can think of uses nowadays the oboe.

\* \* \*

You know that once in a while I borrow a Philharmonic ticket from you and slip in to see what's going on. But one Sunday I was invited from outside. And I had to chuckle at the ticket stub which my fair partner handed me—evidently it was not a subscriber's ticket—for printed on it were these words in fine print: "Should the conductor scheduled for this concert not appear . . . a refund of \$50 will be made on this ticket. . ." I had never seen such a thing before.

So I investigated. You remember that the Philharmonic Society decided to charge more for single tickets to Toscanini's concerts, evidently feeling that the traffic would bear an extra half-dollar or so to hear the famous Italian in his New York swan song. And on these single sale tickets are stamped the notice of the refund, if Toscanini should not appear.

Just fancy the quantity of fifty-cent pieces that would be in demand in such an eventuality! They would have to send West for them, as I believe that particular coin is minted in the West and more common out there than in the East. Correct me if I'm wrong, begs your

*Repherto*



"Composer at the Piano"

There is a well authenticated story of an occurrence in one of the largest movie studios in Hollywood. The Big Chief was showing some foreigner over the lot and telling him all about it. "Arrt, my dear sir," said the Big Chief, "Arrt iss our votchvort! Ve lif arrt here in dese stooudios! Arrt iss written lartch everywhere . . ." then, catching the foreigner by his coat lapel, he broke off: "My Gott! Vot a rodden buttonhole!"

This was told me by a man high up in the same company, so it is probably true. Anyway, it exemplifies the lack of continuity of mind of those governing our cinema destinies.

Similarly, a correspondent calls my attention to the fact that in the motion picture version of 'A Tale of Two Cities' which, I need hardly remind you is laid during the French Revolution, say about 1793, London carolers sing lustily, 'Hark, the Herald Angels Sing!' which was not composed until 1840.

Intentional anachronism is usually highly diverting as when in 'Androcles and the Lion' Bernard Shaw has the jailer tell the Christian martyrs in the time of Nero, that they may sing 'Onward, Christian Soldiers' as they go into the arena, although Baring-Gould

very attractive Friml score would be used. But, as it happens in Hollywood, they apparently use only those parts which are well known. Thus the 'Indian Love-Call' is sung and played *ad infinitum*, as is the song 'Rose Marie.' Herbert Stothart, who had charge of the musical direction of the film, added some of his own numbers, none of which got me very excited. Stothart is a gifted composer of popular music, I grant, but his contributions to 'Rose Marie' are hardly anything to write home about.

\* \* \*

Now that spring is on its way—subject of course to daily freshets, mild snowstorms, a yawning crevasse (bored no doubt with winter) in the sidewalk, and momentary setbacks strongly resembling a blizzard—it isn't too early to think about the sidewalk café. When these crocuses sprout again in the few earthy corners left in New York, or thrust through cracks in the stone pavement, one might with profit install along with artificial box-hedge, a Kaffeehaus trio.

Unfortunately for music and perhaps fortunately for food, most sidewalk cafés are French—at least in name. But that need not compel the pianist to play 'Poissons d'or' only on Friday, or

## LOS ANGELES HEARS LEHMANN AS SOLOIST

### Sings with Philharmonic Under Klempner—WPA Choruses in Recent Programs

LOS ANGELES, March 5.—The long-delayed appearance of Lotte Lehmann, Metropolitan soprano, became an actuality recently when she was heard as soloist in the eighth pair of concerts of the Los Angeles Philharmonic on Feb. 20 and 21. The occasion also brought the first local hearing of Shostakovich's First Symphony, Op. 10. The evening, however, was Miss Lehmann's, whose singing occupied a larger part of the program than is usually allotted to visiting soloists.

'Elsa's Dream' from Wagner's 'Loehengrin,' two Wagner songs, 'Träume' and 'Schmerzen,' and two Strauss songs, were grouped in the first half of the program, with the Prelude and 'Love-Death' from Wagner's 'Tristan und Isolde' as a climax. The soprano achieved an outstanding success and was recalled innumerable times. Mr. Klempner provided superb accompaniments, the orchestra rising to heights in the Prelude to Tristan. Brahms's 'Tragic' Overture and Haydn's 'Clock' Symphony completed the program.

Jascha Heifetz, appearing under the Behymer management, attracted a capacity audience to the Auditorium on Feb. 25. It was an evening of impeccable violin playing.

Programs of surprising excellence are being given by various units of the Federal Music Project, Dr. Bruno Ussher, director. Almost 800 requests for programs of various sorts have been fulfilled, and with the opera division launching its first performances of 'The Tales of Hoffmann,' every phase of the project will be in full swing. A program of unusual calibre was that given by choral groups in the Manhattan Auditorium on Feb. 28 and March 1. The Male Chorus, directed by Clifford Lott and Harry Boucher, achieved splendid results in three Slavonic Folk Songs, arranged by Deems Taylor.

The A Cappella chorus, in charge of Charles de la Plate, and conducted by Ruben H. Ricketts, is already on a par with any like organization heard here in recent seasons. The choir is of forty voices. Another choral unit that has been heard in several successful programs is the Glendale chorus, in charge of Hal D. Crain.

Mary Carr Moore's three-act opera, 'Los Rubios,' based on early California life, was effectively produced by the composer before the membership of the Opera and Fine Arts Club on Feb. 27. A plot somewhat involved, is utilized for solo and choral treatment, giving a large cast of principals to be heard. Leading roles were taken by Albert Brouse, Ida Gunnell, Rita Robles, Mary Hobson, Frank Colson and Kenneth Rowley. Adelaide Pouliot was at the piano.

The San Carlo Opera Company's ten-day engagement was sponsored by the Behymer management. Performances of 'Butterfly,' 'Faust' and 'La Bohème' attracted enthusiastic audiences.

The Pasadena Civic Orchestra, Reginald Bland, conductor, gave its fifth free concert of the season on Feb. 8. Liszt's Concerto in E Flat, was brilliantly played by Imre Eric Deak, young Hungarian pianist recently come to California. He is a pupil of Sauer and Thoman and is a well-schooled and thoroughly equipped pianist. H. D. C.

## Busy Season for Hart House Group



Aylett  
The Hart House String Quartet (from Left to Right): James Levy, New First Violin; Milton Blackstone, Viola; Boris Hambourg, 'Cello, and Harry Adaskin, Second Violin

WITH its new first violinist, James Levey, who succeeded Geza de Kresz at the beginning of this season, and the resulting wide-spread interest in the effect of the new leadership upon the ensemble, the Hart House String Quartet is enjoying an extraordinarily successful season. At every appearance they have been called upon for at least one encore, and in some instances, four.

When Mr. de Kresz resigned last August to take a position at the Royal Academy in Budapest, forty-five engagements already were booked for the present season. Mr. Levey's consent to take over the leadership was obtained and after two months of strenuous rehearsing the quartet left its headquarters in Toronto to begin its tour in Nova Scotia and Cape Breton, giving concerts en route in the provinces of Quebec, New Brunswick, Nova Scotia and Prince Edward Island.

On its return, the group gave the first of its annual subscription series

of five concerts in Toronto before a large and highly appreciative audience. During December, engagements were filled in towns adjacent to Toronto, and on Jan. 5 the quartet left for an eight weeks' tour to the Pacific Coast in Canada, proceeding to California and playing engagements on its return in Arizona, Texas and Pennsylvania.

After two days rest in their home city, the Hart House players began a series of appearances in Eastern Ontario and New York State. The latter will engage them until their New York recital in the Town Hall on March 23.

The repertoire this season has included the quartets in D Minor and B Flat of Mozart; Haydn's 'Emperor'; Beethoven's Op. 18, No. 6, Op. 59, No. 2, Op. 127 and Op. 131; Brahms's A Minor; Schubert's 'Death and the Maiden'; Schumann's in A, the Debussy and the Delius quartets, Waldo Warner's 'Moods,' and the 'Threnody' Quartet by J. B. McEwen.

## CHORAL MUSIC AND

### Apollo Club Under Boyce Gives Second Concert—'Carmen' Is Given by Metropolitan

BROOKLYN, March 5.—The Apollo Club's second private concert was given in the opera house of the Academy on Feb. 18. Alfred Boyce conducted. The assisting artist was Charles Naegele, pianist. Vocal works included three Schumann arrangements, Joseph Marx's 'Morning Hymn,' a group of religious classics, three contemporary selections and a Russian folksong. These were sung by the club in an excellent fashion, combining high quality of tone and precision. Mr. Naegele, in a Chopin group and miscellany by Scriabin, Debussy, Ravel and Lecuona revealed technical ease and interpretative elegance.

A colorful 'Carmen,' with Rosa Ponselle in the title role, was the Metropolitan Opera's third attraction on Feb. 25. A capacity audience was captivated by Miss Ponselle's conception of the cigarette girl. Susanne Fisher was excellent as Micaela, and Ezio Pinza gave vibrant life to the role of Escamillo. René Maison sang Don José, Thelma Votipka, Frasquita; Helen Olheim, Mercedes; Angelo Bada, Dancaire; Marek Windheim, Remendado; Louis D'Angelo, Zuniga; George Cehanovsky, Morales. Louis Hasslemans conducted.

The Tollefson Trio, Carl Tollefson, violin; Augusta Tollefson, piano, and

## OPERA IN BROOKLYN

Robert Thrane, cellist, were heard in recital under Institute auspices on March 1 in Academy lecture hall. The program included trios by Beethoven, Hadley and Gretchaninoff.

Marion Anderson, heard in recital at the Academy on Feb. 23, with Kosti Vehanen her accompanist, gave a program ranging from Handel to Sibelius, plus Negro Spirituals. The Jooss Ballet appeared at the Academy under Institute auspices of Feb. 24. The program included 'Ballade,' 'The Big City,' 'A Ball in Old Vienna,' and 'The Green Table.'

FELIX DEYO

### Mannes Inaugurates New Museum Series

The eighteenth series of free symphonic concerts was inaugurated on March 7 under the baton of David Mannes at the Metropolitan Museum of Art. The concerts, which are to take place on the four Saturdays of the month at 8 P.M., are made possible by gifts from Mr. and Mrs. George Blumenthal, Edward S. Harkness, John A. Roebling and the Juilliard Musical Foundation. The program of the first concert included works by Rimsky-Korsakoff, Beethoven, and Handel.

Mme. Mousset-Offenbach, the last surviving child of the composer of 'Orpheus in Hades' and 'La Belle Hélène,' died recently in Paris.

## WORCESTER ATTENDS ORCHESTRAL EVENTS

### Cleveland Orchestra Led by Rodzinski—Civic Season Plans Are Announced

WORCESTER, March 5.—The Cleveland Orchestra was presented at the Auditorium on Feb. 11 by the Y. W. C. A. Artur Rodzinski conducted the Overture to 'Don Giovanni' by Mozart, the Fourth Symphony of Brahms, 'Forest Murmurs' from Wagner's 'Siegfried,' Richard Strauss's 'Don Juan,' and the Ravel ballet, 'Daphnis and Chloe.'

The choir of Union Church, augmented to seventy-five voices, gave Parker's 'Hora Novissima' on Feb. 9 under J. Vernon Butler, and will repeat the program in March. Jésus María Sanromá, pianist, was heard at the Worcester Art Museum on Feb. 16. Works of Soler, Haydn, Schumann, de Falla, Albeniz, Granados, and Infante were played.

#### Boston Symphony Men in Visit

Russell Ames Cook and fourteen members of the Boston Symphony gave two matinee concerts at the Auditorium on Feb. 7, one for adults and one for school-children, under the auspices of the Worcester Parent-Teacher Council. Our Lady of Mount Carmel church sponsored a performance of 'Il Trovatore' at the Auditorium on Feb. 21. The principals, Charlotte Ryan, Grace Angelau, Mario Duca, Rocco Pandisco and Nino Ruisi, were very satisfactory—the chorus less so.

Elisabeth Rethberg gave a generous program, replete with favorites, before the Civic Music Association at the Auditorium on Feb. 24. Her accompanist was Pietro Cimara.

Civic policies for next season have been announced. The six concerts will present Emanuel Feuermann, cellist, and Jan Smeterlin, pianist, in joint recital; the Ballet Russe, Don Cossacks, Rosa Ponselle, Nelson Eddy, and the Boston Symphony. Memberships will be limited to 3,600, as against 3,705 this year, and all members including students will pay \$5.50, electing to add the cost of amusement tax to the usual fee. Any memberships not renewed and paid for by March 28 will be given to those heading the waiting list of 700. The fourth Civic event, the recital of Richard Crooks, tenor, assisted by Frank La Forge, was held on Feb. 14.

JOHN F. KYES

### Eidé Noréna Active on the Continent

PARIS, March 1.—Eidé Noréna, soprano of the Metropolitan Opera, was soloist in a Pasdeloup Orchestra concert under the baton of Albert Wolff on Feb. 22. She returned to this city from Monaco, where she was heard as Mimi in 'La Bohème,' and as Julietta and Antonia in 'The Tales of Hoffmann,' with the Monte Carlo Opera. During March she will sing at the Paris Opera, the Opera at Bordeaux, and will be heard in concerts in Berlin, Munich, Dresden, Hamburg and other German cities.

#### Grace La Mar in Lecture-Recital

'The Development of Lieder' was the subject of a lecture-recital by Grace La Mar before the American Woman's Association on March 3. She was accompanied by Alfred Boyce. This was the fourth of a series of lecture-recitals sponsored by the music committee under the chairmanship of Sara Sokolsky-Freid.

## Strauss Program Led by Stock; Quartet Appears with Orchestra

**Kolisch Players in Handel-Schönberg Concerto and Beethoven Quartet at Symphony Concert —Gitta Gradova Soloist in Moszkowski Concerto — New Work by Irwin Fischer Played by Civic Forces**

**CHICAGO, March 5.** A COMPLETE program of the works of Richard Strauss proved to be one of the most enjoyable of the season at the Chicago Symphony, Frederick Stock, conductor, concerts of Feb. 20 and 21. The program:

Serenade for Wind Instruments, Op. 7  
On the Shores of Sorrento from Symphonic  
Fantasia, 'Aus Italien,' Op. 16  
Tone Poem, 'Thus Spake Zarathustra,' Op. 30  
Tone Poem, 'Don Juan,' Op. 20  
'Till Eulenspiegel's Merry Pranks,' Op. 28

Only the excerpt from 'Aus Italien' had any aspect of novelty and proved to be a melodious and attractive bit which might briefly be described as Strauss's Liebestraum. The Serenade was beautifully played with that excellence of intonation which distinguishes this group of the orchestra. 'Thus Spake Zarathustra' has had smoother and more sweeping interpretations, but little or no fault could be found with the two concluding symphonic poems.

The appearance of Gitta Gradova as piano soloist enlivened the concerts of Feb. 13 and 14. The program:

'Tragic' Overture, Op. 81.....Brahms  
Symphony No. 3 Op. 55.....Beethoven  
Concerto in E, Op. 59.....Moszkowski  
Miss Gradova

To her choice of the Moszkowski concerto, Miss Gradova brought such breathtaking qualities of bravura and vitality that the ancient work was quite rejuvenated and carried its interpreter to one of the outstanding successes of recent years. So exciting both pianistically and musically was the performance that the audience broke into spontaneous cheers and Miss Gradova was forced to break the no encore rule.

Earlier in the program there had been the more substantial but no less exciting musical diet of a beautifully proportioned reading of Brahms's 'Tragic' Overture and a truly inspired performance of the 'Eroica' played in memory of the late John J. Glessner. Dr. Stock again conducted.

The Kolisch Quartet made its first of three appearances at the concert of Feb. 25 under Dr. Stock. The program:

A 'London' Symphony....Vaughan Williams  
Concerto for String Quartet and Orchestra,  
Handel-Schönberg  
(First time in Chicago)  
String Quartet, No. 7 in F, Op. 59.....Beethoven

Unusual as was the giving over of an entire half of the symphony program to the visiting artists, it was nevertheless fortunate for them that they did not have to make their sole impression on the public through the instrumentality of Schönberg's queer rewrite of the Handel concerto. The Beethoven quartet was artistically performed in every detail, and won warm public approval. Mr. Stock had earlier offered a fine interpretation of Vaughan Williams's 'London' Symphony, a work which does not quite create the effect it once did, but which is nevertheless grateful and well-wrought.

The St. Louis Symphony made one of its rare visits on Feb. 16 permitting local enthusiasts to make the acquain-

tance of Vladimir Golschmann. A brilliantly played program included the Bach Toccata in D Minor, orchestrated by Alexandre Tansman, Brahms's First Symphony in C Minor, Prokofieff's Symphonie 'Classique,' Debussy's 'Afternoon of a Faun,' and the second suite from Ravel's 'Daphnis and Chloe.'

### Fischer Concerto Given Premiere

The first performance of a piano concerto by Irwin Fischer, young Chicago composer and conductor, featured the second Civic Orchestra concert at Orchestra Hall on Feb. 23. Mr. Fischer's work is in one movement and revealed a lively and original imagination, inter-

esting harmonic diversity, and brilliant skill in orchestration. It was played by the composer and received with acclaim.

Following this Mr. Fischer a member of the Civic Orchestra's conducting class, took the baton for very effective readings of Sibelius's 'Valse Triste' and 'Finlandia.' The earlier part of the program under Clarence Evans had also been devoted to the work of Sibelius including the first Chicago performance of the 'Scenes Historique' Op. 25, and an impressive account of the Second Symphony.

Orchestra Hall housed one of the largest audiences of the last five years to hear Nelson Eddy's first Chicago recital. Though not composed of habitual concert-goers Mr. Eddy's public feted him for his singing of a program that made no concessions to easy popularity. The accompanist was Theodore Paxson.

MARGIE A. MCLEOD



Gitta Gradova Played the Moszkowski Concerto with the Chicago Symphony

presented were Rosalyn Tureck, pianist, and Margaret Harshaw, contralto. Mrs. Elmer James Ottaway, vice-president of the Federation, came on as guest speaker and explained the notable work the Federation is doing in encouraging and developing talent in the younger generation and giving young artists of first rate ability, as demonstrated in open competition, opportunity to appear in public. The programs were substantial, varied and tastefully chosen, and each artist was rewarded with sincere applause.

Michael Zadora, a youthful pianist of excellent gifts, was heard in a taxing program on Jan. 22 in the Settlement Music School. W. R. MURPHY

### Kramer Is Speaker for Englewood Woman's Club

ENGLEWOOD, N. J., March 5.—At the meeting of the Woman's Club in the First Presbyterian Church on the afternoon of Feb. 24, A. Walter Kramer, composer and editor-in-chief of MUSICAL AMERICA, was heard in a talk called 'Song, Old and New'. Mr. Kramer was well received, outlining the development of song from earliest times to the present day. He was assisted by Marion Purbeck, contralto, who sang artistically songs by Schubert, Schumann, Tchaikovsky, Strauss, Debussy, Respighi, Carpenter, Kramer, Kernochan and La Forge, accompanied by Mr. Kramer at the piano.

### University of Miami Symphony in Third Concert

MIAMI, FLA., March 5.—The University of Miami Symphony, Arnold Volpe, conductor, gave its third subscription concert on Feb. 24, assisted by the Westminster Choir, John Finley Williamson, conductor. Beethoven's 'Eroica' Symphony and the Prelude and 'Love-death' from 'Tristan und Isolde,' were played by the orchestra, while the choir was heard in traditional Negro airs and spirituals, several arranged by Noble Cain.

### Mrs. Olney Schedules Next Season's Attractions

WHITE PLAINS, N. Y., March 5.—Attractions listed for next year on Mrs. Julian Olney's concert series in the Westchester County Center are Lotte Lehmann, Jascha Heifetz, the National Symphony of Washington, La Argentina and her Spanish Ballet with Escudero, Bartlett and Robertson, and Nelson Eddy. With the exception of Mr. Heifetz, all the attractions are new to Westchester.

## New Pizzetti Concerto and Return of 'Le Roi David' in Philadelphia

### Molinari and Reiner Make Final Appearances of Season as Guest Conductors—Kelberine Soloist in Novelty — Varied Recital Fare

**PHILADELPHIA, March 5.**

BERNARDINO MOLINARI concluded his guest conductorship of the Philadelphia Orchestra on Feb. 14-15. Alexander Kelberine, pianist, was soloist. The program:

Overture to 'The Secret of Susanne'	Wolf-Ferrari
Concerto, 'Canti della stagione Alta'	Pizzetti
(First time in America)	
Mr. Kelberine	
'The Dream Pedlar'	Whithorne
'Don Juan'	Strauss
'Moto Perpetuo'	Paganini-Molinari

Of these the Pizzetti was given its first American presentation, two years after its world premiere at the Augusteo in Rome, under Mr. Molinari, and the Whithorne symphonic poem and the Molinari transcription for orchestra of the Paganini morceau were heard for the first time in this city. The Pizzetti Concerto follows formularily lines with fair regularity yet is imbued with distinct individuality in harmonic treatment. It is colorful and songful throughout, as befits its title, which is translatable as 'Songs of the High Season' or 'Songs of Summer.' Mr. Kelberine gave a fine performance of the piano part, which often merges into the score so thoroughly that the effect is completely symphonic. The Whithorne work, written to a program, was efficiently expressive of its poetic content as well as skilled in construction. It was charmingly played, but orchestral "tops" was reached in the "Don Juan."

Fritz Reiner returned for his final appearance this season with the orchestra on Feb. 21-22-25 offering a repetition of the Honegger work which he introduced to Philadelphia several seasons ago. The program:

Toccata and Fugue in C.....Bach-Weiner	
'Le Roi David'	Honegger

The importance and impressiveness of the Honegger 'Symphonic Psalm' were affirmed at this second hearing. Ancient legend molded in modern music may seem incongruous at first thought, but Honegger has marked his score for the biblical libretto of René Morax with good taste and freedom from excess and attained a remarkable unity and ap-

propriateness in the welding of score and story. The Mendelssohn Club, Sherwood Johnson, conductor, gave a fine account of the many and difficult choral parts and Mr. Reiner's orchestral direction seemed at all times inspired. John Barclay brought clear elocution to the spoken role of the Narrator and the singing soloists, exceptionally good, were Agnes Davis, soprano; Risé Stevens, contralto, and Joseph Bentonelli, tenor. Harry Campbell was at the electric organ.

The Old York Road Symphony, Louis Angeloty, conductor, gave its second concert of the season on Feb. 23 at the Kenwick Theatre, Glenside, before a large and applauding audience. Its major offering was the Mendelssohn 'Italian' Symphony especially well done in the slow movement. Josephine Lucchese, coloratura soprano, was the soloist, winning plaudits for several songs and arias.

### Young Harpist Makes Bow

At her graduation recital on Feb. 27 Isabel Ibach, harpist, did vast credit to her teacher Carlos Salzedo, of the Curtis Institute, where the program was given in Casimir Hall. Miss Ibach displayed full ability in all the color and resources of the harp in a long and difficult program, which began with the early but delightful Ballade of her teacher and later contained a series of some of his most interesting impressionistic pieces, the suite including 'Introspection,' 'Iridescence' and 'Whirlwind.' The major offering was the Debussy 'Danse Profane—Danse Sacré' with accompaniment of string orchestra, Mr. Salzedo conducting.

Many putative hearers were turned away from the Academy of Music on Feb. 6, when Jascha Heifetz made his first appearance here in recital in some time—and the only one this season—in the All Star Series under the banner of Emma Feldman, whose second season as a manager has been phenomenally successful. The program included some unusual compositions and was impeccably performed.

The Art Alliance presented on Feb. 24 two of the prize winners of 1935 of the Schubert Memorial and the National Federation of Music Clubs. The event was under the chairmanship of Mrs. D. Hendrik Ezerman and to enable a larger audience to hear these talented young artists, the Barclay ballroom was substituted for the music room of the Art Alliance. The artists

# ORCHESTRAS: New American Works Heard under Lange and Barzin

**L**OCAL orchestras provided New York's symphonic fare during the past fortnight, the Philharmonic-Symphony, the National Orchestral Association and an orchestra conducted by Paul Stassévitch holding the concert platforms. Hans Lange took the leadership of the Philharmonic during the temporary absence of Toscanini and played a new work of Bernard Rogers, "Once upon a Time." Ray Lev was soloist under his baton on a Sunday program.

Mischa Elman continued his concerto series with Barzin's orchestra and the latter also introduced several youthful soloists and a new work by Anis Fuleihan. Mr. Stassévitch played New York

## OUTSTANDING PERSONALITIES IN THE WORLD OF MUSIC

**Lawrence Tibbett**

**Yehudi Menuhin**

**Nino Martini**

**Dallas Frantz**

**Helen Jepson**

**Rose Bampton**

**Josephine Antoine**

**Ruth Slenczynski**

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premieres of works by Saeverud and Kodaly. Mr. Lange, at the final Philharmonic Chamber Orchestra concert, gave premieres of works by Dante Fiorello, Walter Helfer and David Diamond. Ernest Schelling conducted a Philharmonic Children's Concert.

### Elman in Third of Concerto Series

National Orchestral Association, Leon Barzin, conductor. Soloist, Mischa Elman, violinist. Carnegie Hall, Feb. 22, afternoon:

Concerto in G Minor ..... Bruch  
Concerto in A Minor ..... Dvorak  
Symphonie "Espagnole" ..... Lalo

For the third of the series of five programs illustrative of the development of violin literature, Mr. Elman chose the strongest list of virtuoso pieces he has given with the orchestra thus far. Strongest probably because they are nearest to the present conception of what a concerto should be. In addition, at least two of them come under the classification of really popular works. The Dvorak is not so frequently heard, certainly not as frequently as it should be. The net result was an afternoon of "big" music which sustained the interest of the pleasure-seeking attendants as consistently as it held the attention of the students and other analysts who were there primarily for musicological reasons.

From the executive viewpoint, too, this performance was the sturdiest in the series to date. Mr. Elman had all three works at his finger-tips and he was in particularly good form, releasing technical thunderbolts with a steady hand and interpreting with the freedom which betokened the fullest liberation from mechanical circumscription. The singularly beautiful Lalo composition, of which the customary three movements were played, and especially the Andante revealed the soloist in his best estate, that of the impassioned singer.

The Dvorak Concerto might properly be known as the Concerto *ma non troppo*, incidentally because the tempo of each movement is so qualified, but principally because it is, as a whole, considerably more substantial than the general run of such works. Dvorak manages to say so much, musically, and to dignify the role of the orchestra to such a degree here that he beshames several of his creative superiors.

Mr. Barzin and his young musicians earned the highest praise in their capacity as accompanists. Their tuttis in the Lalo tended to compete a little unfairly with the soloist, and the woodwinds covered some of the violin's delicate figuration in the Adagio of the Bruch, but, in large, the orchestra has seldom given a better account of itself. An almost capacity audience was present.

### Serkin with Philharmonic-Symphony

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Soloist, Rudolf Serkin, pianist. Carnegie Hall, Feb. 23, afternoon:

Symphony No. 1 in C ..... Beethoven  
Concerto No. 4 in G ..... Beethoven  
Mr. Serkin  
Concerto in B flat (K 595) ..... Mozart  
Mr. Serkin  
Toccata and Fugue in D Minor ..... Bach-Wood

Mr. Serkin repeated the triumph of his first appearance with the orchestra the preceding Thursday. The beauty of his tone, the rhythmic zest, the taste, the poetic sensibility and quality of enthusiasm in his playing fairly swept his audience from its feet. Mr. Toscanini, besides lavishing much care upon the accompaniments for the two concertos, gave another notable performance of Beethoven's First Symphony. O.

### Young Soloists in National Orchestral Association Concert

National Orchestral Association, Leon Barzin, conductor. Soloists, Ada Simmons, Edith Rosen and Arnold Pomerantz, pianists; Arnold Eidus, violinist; Fred Klein, French horn. Carnegie Hall, Feb. 24, evening:

"Preface to A Child's Storybook" ..... Fuleihan  
(First time)  
Symphonie "Espagnole" ..... Lalo  
Master Eidus  
"The Carnival of the Animals" ..... Saint-Saëns  
Miss Rosen and Master Pomerantz  
Allegro from Concerto in B Flat, No. 27 ..... Mozart  
Miss Simmons  
Allegro from Concerto in E Flat, Op. 11 ..... Strauss  
Mr. Klein  
Andante, Presto, from Concerto in A, No. 23 ..... Mozart  
Master Pomerantz  
"Ma Mère L'Oye" ..... Ravel  
With the American, Anis Fuleihan's  
"Preface" as prologue to a program con-



Anis Fuleihan, Whose "Preface to a Child's Storybook" Was Given a Premiere by the National Orchestral Association

cerning itself largely with youthful soloists and innocent music, Carnegie Hall became quite literally a children's corner for an evening. Mr. Fuleihan's work is a charming bit of music and not—as befits its character and content rumor of kings, far-off pinnacles and glittering things—heavily, or over-orchestrated, for it savors of the intimacy of Debussy.

Master Eidus, though but twelve, deserves to be judged solely upon his merits as a performer, and if his playing of the Lalo work was hardly without its flaws, he revealed a tone of surprisingly good quality, a sharp and energetic attack, and compatible with his age, a well-grounded technique. Miss Rosen and Master Pomerantz gave a fairly deft performance of the Saint-Saëns.

Miss Simmons, also twelve, played with delicacy and charm part of a Mozart Concerto, the one revived by Rudolf Serkin and the New York Philharmonic-Symphony under Mr. Toscanini recently. Mr. Klein, who is first horn of the orchestra and the oldest of the performers, gave a competent performance of a difficult work, and was followed by Master Pomerantz in satisfying and un-self-conscious playing of Mozart that was notable for its clarity and inciseness. Mr. Barzin and the orchestra, in addition to supplying admirable accompaniments, concluded a program that, due to its featherly content had begun to wear thin, with a well-integrated presentation of Ravel's enchanted work.

### Lange Takes Philharmonic Baton

New York Philharmonic-Symphony, Hans Lange, conductor, Carnegie Hall, Feb. 27, evening:

Concertino in F Minor, for String Orchestra ..... Pergolesi-Franko  
Symphony No. 2, in D ..... Beethoven  
"Once Upon a Time" ..... Bernard Rogers  
'Escale' ..... Ibert

This was a far more rewarding program than it would appear to be on paper. The Pergolesi Concertino, for instance, might inspire little more than a yawn in the listener who has not yet heard it. But it turned out to be a fruity, unfaded and



Bernard Rogers's "Once Upon a Time" Was Played by the Philharmonic-Symphony

ingenious work tastefully habilitated by Sam Franko in the spacious cloak of the full string orchestra and amplified by "the introduction of middle voices . . . imitations and . . . some counterpoint." Mr. Franko undoubtedly has served the composer extraordinarily well, but Pergolesi's original ideas are of a superior beauty, in the Largo and the Andante especially.

Though Mr. Lange received a minor ovation, he earned far more for his reading of the Beethoven symphony. Rarely has this jolly, buoyant work been treated here to a more intelligent perception of its naive wit and homespun philosophy. Mr. Lange's tempi were suspect in the direction of speed, but since the pace was the very thing that set the blood coursing in this work there can be no prosecution. The Larghetto, its dance elements well underscored, profited most of all.

In the second half, the "Escales" (Ports of Call) by Ibert considerably outshone the set of five fairy tales by Bernard Rogers. Both were models of expert orchestration, but "Palermo," "Tunis-Neifa" and "Valencia" materialized more picturesquely than did the "Tinder-Box Soldier," "Rapunzel" or "Koschei the Deathless." Mr. Rogers, teacher of composition at the Eastman School of Music in Rochester, displayed real virtuosity in handling unusual and dissociated effects, especially in the percussion, while Ibert excelled in brilliant crescendos, as in the Spanish rhythmed "Valencia," and in the voicing of sustained and communicative melody, beautifully illustrated in the "Palermo" and the "Tunis-Neifa" movements.

Mr. Rogers was called twice to the stage by a large and friendly audience.

R.

### Stassévitch Conducts Orchestra in Novelties

Paul Stassévitch, conducting an orchestra of fifty-five players. Town Hall, Feb. 28, evening:

Sinfonietta, Opus 52 ..... Albert Roussel  
Fifty Small Variations for Orchestra, Op. 8 ..... Harold Saeverud  
(First time in New York)  
Symphony in C (K. 425) ..... Mozart  
'Siegfried Idyll' ..... Wagner  
'Ma Mère L'Oye' ..... Ravel  
'Dances of Galanta' ..... Zoltan-Kodály  
(First time in New York)

Roussel's Sinfonietta for string orchestra, characterized largely by a nervous energy laid over harmonies that were more than piquant with dissonance, and the Mozart Symphony, a model of purity and elegance (the more so for following on the heels of Saeverud's disjointed variations), were well conducted and played. The composer of the variations, a Norwegian with three symphonies to his name, who has, according to a program note, won acclaim in his own country as well as Sweden and Finland, was hardly well represented by this work.

(Continued on page 28)

## Tall Ezio Pinza, Who Never Won a Bicycle Race, Finds His Consolation on Many Opera Stages

**E**ZIO PINZA, bass of the Metropolitan Opera, has led a life of vigorous contrasts. Still in his thirties, the tall singer has known the mathematical problems of civil engineering, the life-and-death struggle of soldiering, the physical trials of professional bicycling, and wide acclaim for his artistic achievements.

Born in Rome, Pinza was destined by parental ambitions for the civil engineering profession. He soon rebelled and made a complete break with the white-collar profession by indulging in his childhood hobby—bicycle riding.

Peddling furiously through Italy in cross-country races and around the velodromes in six-day contests, he earned the distinction of never winning a single one. Jeering team-mates advised him to cultivate the voice which he raised in shower-room medleys, since it was clear that his legs would never ride him to fame. Taking their jibes seriously, Pinza promptly enrolled at the Bologna Conservatory. Within a few years he was ready for a debut at the opera house in Rome. At this crucial point came the World War, and Pinza went for active service in the Italian Alpine artillery. At the termination of hostilities, he returned to make his operatic debut as King Mark in 'Tristan und Isolde' at the Rome Opera.

His subsequent career is well known—a procession of engagements at La Scala, the Metropolitan Opera, San Francisco, Chicago, London, Paris,

**Metropolitan Bass Deserted Engineering Career for Bicycle Track and Left Latter for Singing—War Service Another Facet in His Varied Life**

Vienna and Salzburg operas. A re-engagement at Salzburg this summer has been refused in favor of a ten-week concert tour of Australia.

An inveterate motorist, Pinza spends most of his leisure moments behind the wheel of his automobile. Last summer he drove over 12,000 miles through Europe, in Austria, Italy, France, Spain, England, and the Scandinavian countries. He prefers rural to urban living, is very fond of winter sports (he learned to ski while serving in the Alpine artillery), and believes that the government should tax sporting events to obtain a subsidy for municipal opera companies. Most of his operatic roles are as old men, but when he sings the Toreador in 'Carmen,' his fan mail jumps to matinee-idol proportions. Thus far this season he has sung in 'Mignon,' 'Faust,' 'Carmen,' 'La Juive,' 'Rigoletto,' 'Aida,' 'La Bohème,' and, in Chicago, 'Mefistofele.' His first New York recital was also an event of this season.



**Now for the Gun!**  
An Opera Star's  
Alter Ego About to  
Start a Race That  
Depends on Legs,  
Not Larynx



Ezio Pinza



**Pedalling Aside, It's Wig and Cloak for Mozart's Mischievous Don or Even His Satanic Majesty in Gounod's Faustian Affair**

JUILLIARD MUSICAL FOUNDATION

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January, February, March, April, October, and November.

These auditions have no connection with the examinations for entrance to the school. They are designed to meet the need felt by many students and young artists of a disinterested opinion of their talent and musical possibilities. The auditions will be given by two teachers from the department concerned (Singing, Piano, Violin, etc.) and a written opinion will be given by the school. Accompanists will be supplied when necessary.

There are no requirements except that students working with a teacher must submit the teacher's written permission or request when applying for the audition.

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For further particulars or to make application for an audition please address

The Secretary

JUILLIARD GRADUATE SCHOOL

130 Claremont Avenue

New York City

## PROVIDENCE HEARS ORCHESTRAL LISTS

### Symphony under Leps, Cleveland Orchestra, Civic and Federal Groups Welcomed

PROVIDENCE, March 5.—The Providence Symphony was heard under Dr. Wassili Leps, in the Metropolitan Theatre on Jan. 28. In this second subscription concert of the season, the soloist was Elizabeth Congdon, pianist, of Providence. The program began with an effective presentation of Beethoven's 'Coriolanus' Overture. Then followed the Second Concerto for piano and orchestra by Rachmaninoff. Miss Congdon received an ovation for a very able performance, and conductor and orchestra received their share of approval. After the intermission the orchestra played Dvorak's Symphony No. 5, 'From the New World.'

The Cleveland Orchestra, Artur Rodzinski, conductor, with Richard Bonelli, baritone, as assisting soloist, gave the fourth program of the season, sponsored by the Community Concert Association, in the Metropolitan Theatre on Feb. 10. The outstanding orchestral performance of the evening was that given the C Major Toccata and Fugue by Bach-Weiner. Other major works heard were the Symphony in E Minor No. 4 of Brahms, and the 'Daphnis and Chloe' Suite of Ravel. Mr. Bonelli was very cordially received in arias and songs.

The Vienna Choir Boys were heard in concert in the Pawtucket High School Auditorium on Feb. 9, a Civic Music event. Under Victor Gombos, the group sang music by Gallus, Asula, Reger, Schubert, and Johann Strauss. The Rhode Island State Legislature arranged a program commemorating Abraham Lincoln on Feb. 12. The Senate chamber in the Capitol was the scene of the event, and the musical program included the playing by the Rhode Island Civic Symphony, of selections by Herbert, Glinka, Mendelssohn, Brahms, Strauss, and Beethoven. Assisting artists were members of The Overseas Quartet and Doris Skipp, soprano. Dr. Wassili Leps conducted.

### Civic and WPA Concerts

The Rhode Island Civic Symphony, continuing the music series sponsored by the state department of education, appeared under the leadership of Dr. Leps in the Guiteras Memorial School on Feb. 12. Vernon Gray, tenor, was the soloist. Maxcy Bober, baritone, was the soloist in the concert given by the Civic Symphony in the High School Auditorium in Pawtucket, on Jan. 17.

The concert orchestra of the Providence W.P.A. music project, led by Edouard Caffer, gave a concert in the Gilbert Stuart Junior High School Auditorium on Feb. 5. Vivian Carlson, pianist, was the soloist in the Liszt fantasy on Hungarian folk melodies; the orchestra played the 'Fingal's Cave' Overture of Mendelssohn, excerpts from Tchaikovsky's 'Nutcracker' Suite and works by Liszt, Weber, and Bizet. Jeannette Francis was the soloist when this same program was given at Bryant College on Feb. 6.

The W.P.A. orchestra continued its public performances at the Roger Williams Junior High School on Feb. 11, and at the Bridgeman Junior High School on Feb. 13. Alexander Miller was the pianist in these presentations.

William Strickland, organist and director of music at St. George's School, Newport, was the soloist in an organ recital sponsored by the Rhode Island Guild of Organists in All-Saints Memorial Church on Jan. 14. The Organ Guild presented Prof. Arlan Coolidge, violinist, and Prof. Arthur Hitchcock, pianist, in recital in Alumnae Hall on Feb. 11. The principal work on the program was the Sonata in D Minor by Brahms, and Prof. Hitchcock played the Bach-Liszt Prelude and Fugue in A Minor, and Ravel's 'Alborado del Graziioso.'

The annual guest night concert of the Chopin Club was held in Memorial Hall on Jan. 15. Barre Hill, baritone, was soloist and Ruth Tripp, accompanist. The department of music in Brown University held a public audition for students in applied music in Alumnae Hall on Jan. 14. Those who appeared were Mary Louise Hinckley and June L. Samson, organists; Helen Cornwall, Eleanor Gay, Mildred Pansy, pianists; Theodora Gleason, soprano; Catherine Chippendale, cellist, and Albert Mell, violinist.

### Bach Cantata Staged

Bach's 'Peasant' Cantata, which was the principal feature of an all-Bach program, was presented by the Federal Hill House school of music under the supervision of Mme. Avis Bliven Charbonnel in the Carlton Theatre on Jan. 27. Beatrice Ward is assistant-director of the school. The Cantata was staged effectively. The following principals took part: Samuel Hiller, as the Count; Dr. Carlotta Golini, the Countess; Ottoriano Ricci, the Factor; Anna Fury, nursemaid; Gertrude MacGowan and Mildred Gilmore, soprano; Luigi Velucci, tenor; William Patterson, bass; and Emilio di Petrillo, peasant.

Mme. Gertrude Prokosch Kurath danced to three compositions by Bach to furnish an impressive prelude for the performance. Music for the first was the Chaconne, ably played by Earl Hedges, violinist; the second, Rondo-Gavotte with musical setting by Jan Stocklinski, violinist. This part of the program was concluded by a danced version of the Chorale 'I Call On Thee,' by Mme. Kurath, assisted by Mr. di Petrillo. Accompaniment was by a string orchestra and cembalo, arranged by Miss Ward. The Mnemosyne Society collaborated in the production, which was in the nature of a benefit for the school.

A. R. C.

### Four Conductors Lead Chicago Civic Orchestra

CHICAGO, March 5.—The Civic Orchestra gave its first concert of the season at Orchestra Hall on Jan. 26. Eric DeLamarre, not yet entirely recovered from his recent illness, conducted only the Overture to 'Oberon.' Albert Goldberg, who has been in the Civic Orchestra conductor's class for four years, was assigned Schumann's First Symphony. Mr. Goldberg proved the value of his training in a reading that was marked by certainty of detail, marked rhythms and a feeling for constantly varied nuance. George Henry, cellist of the orchestra, conducted the first performance of his own Toccata, an interesting work in modernistic vein. Clarence Evans, of the Chicago Symphony led Liszt's Second 'Hungarian' Rhapsody. Honegger's 'Pastoral d'Eté,' the 'Meditation' from 'Thais,' with the solo beautifully played by Edward Gradsman, concertmaster, and the prelude to 'Die Meistersinger.'

M. A. Mc.

### Charles O'Connell To Make American Debut as Conductor in April



Charles O'Connell, Who Will Be the Assistant Conductor of the Philadelphia Orchestra on Tour

Charles O'Connell, musical director of RCA Victor, and author of 'The Victor Book of the Symphony,' will make his American debut as a conductor in the Academy of Music in Philadelphia, on April 3 and 4 when he will assume the baton of the Philadelphia Orchestra. Mr. O'Connell, a graduate of Holy Cross College, studied piano and organ with William Churchill Hammond and Charles Marie Widor of St. Sulpice, was for three years organist of Holy Cross, and at the Cathedral of St. Michael in Springfield, Mass., where he also served as music critic of the Springfield *Daily News*.

Mr. O'Connell will be associated with the Philadelphia Orchestra as assistant conductor on that organization's forthcoming transcontinental tour. His program on April 3 and 4 will include several of his own orchestrations of works by Debussy and Malipiero.

### ARTS CLUB PROGRAM

#### A. Walter Kramer Presented in Series Of American Composers Evenings

In its series of American composers' evenings, the National Arts Club presented A. Walter Kramer in a program of his compositions in the galleries of the club on the evening of Feb. 26. He was introduced to an invited audience of members and their friends by Charles K. Carpenter, a member of the club, who has charge of its musical activities. Mr. Kramer delivered a brief talk on the place of the composer in the musical scheme.

The program included Mr. Kramer's Symphonic Rhapsody in F Minor, Op. 35 and a group comprising a 'Silhouette,' Song without Words and Scherzo for violin, played by Mary Eaton; three songs, 'Two Souls,' 'Pleading' and 'The Stirrup Cup' sung by John Herrick, baritone; 'A Fragment: When the Sun's Gone Down,' 'In Elizabethan Days,' 'Tristesse' and 'An Oriental Sketch,' played by Leslie Hodgson, pianist, and 'Beauty of Earth,' a cycle of four sonnets by Charles Hanson Towne, sung by Rose Dinnam, soprano.

Before the singing of the last-named work, Mr. Kramer asked Mr. Towne, who was in the audience, to read his sonnets, the poet responding graciously. Mr. Kramer presided at the piano for

the singers and the violinist and shared the applause with them. The performers were obliged to give extras, Mr. Herrick adding Mr. Kramer's 'The Last Hour,' Miss Dinnam his 'Joy' and Mr. Hodgson his 'Menuetto in Modo Antico.'

## MINNEAPOLIS MEN RETURN FROM TOUR

### Lutheran Choir Joins Symphony Under Ormandy—Copland's 'Statements' in Premiere

MINNEAPOLIS, March 5.—The concert season here has gained momentum with the return of the Minneapolis Symphony from its annual mid-winter tour, one of the most successful in its history.

Its homecoming was simultaneous with that of the St. Olaf Lutheran choir, so it was arranged that the two organizations combine to give a joint concert on the Sunday after arrival. The orchestra's program was both light and brilliant, and the choir, under F. Melius Christiansen, featured a suite composed especially by Dr. Christiansen for the occasion, 'Grief to Glory.' This was sung with all the crisp and lucid phrasing and limpidity of tone which are characteristic of the Northland group.

Eugene Ormandy arranged a novel array for the following Friday night program, introducing Aaron Copland's new 'Statements,' two of which were played, and rounding out the program with Brahms's Third Symphony, Mozart's Divertimento in D, and Respighi's 'Fountains of Rome.' With the single exception of the Brahms, which seemed a rather ill-considered interpretation, they were effectively presented. Copland's 'Prophetic' and 'Jingo' statements did not bring down the house, for they were disappointingly thin and intangible, though the 'Jingo' has humor and a good deal of clever writing.

All-Russian was the "pop" concert two days later, and here we heard a stormy, well designed reading of the Tchaikovsky Fourth, a vivid version of Rimsky-Korsakoff's 'Capriccio Espagnol,' and smaller items.

### Piatigorsky Soloist with Symphony

The symphonic event of the waning month was the first appearance of Gregor Piatigorsky as soloist with the symphony. The cellist played with a fire, intensity and absorption that have rarely been witnessed among masters of that instrument, and these qualities of temperament were matched with technical virtuosity.

Paul Lemay, assistant conductor, wielded the baton in the absence of Mr. Ormandy, who was ill. His conducting of the Duluth Symphony has improved his style immeasurably, and though a literal quality occasionally crept into the Beethoven Second, it was offset by the virtues of clear-headed exposition, finish in detail and climactic brilliance. His program contained Herman Boeschenroth's tasteful transcription of the Bach Prelude in E from the sixth sonata for solo violin, and concluded with a whirlwind interpretation of Strauss's 'Till Eulenspiegel.'

One of the most richly satisfying piano recitals of recent months was that of Myra Hess, guest of the Thursday Musical. Helena Morszyn, Polish pianist, gave a recital that received high praise, though the writer was unable to hear it. Arthur Fear, British baritone, was a recent visitor in St. Paul.

JOHN K. SHERMAN

# CONCERTS: Stueckgold Sings—Alice Ehlers in New York Debut



Mitchell  
Grete Stueckgold Gave a Song Recital in the Town Hall Before a Large Audience

**CONSIDERABLE** variety in the type of programs was evident during the fortnight. Marjorie Edwards, young violinist, showed interesting talent. Aniceta Shea, a Naumburg Prize winner disclosed a voice of great beauty. Grete Stueckgold sang a well chosen list.

Artur Schnabel concluded his series of Beethoven sonata programs and Myra Hess gave the second of two recitals. Bronislaw Huberman, Toscha Seidel and Philip Frank were violinists heard. Harold Bauer played with the Musical Art Quartet.

#### Grete Stueckgold's Lieder Abend

Grete Stueckgold, soprano, Coenraad V. Bos, accompanist. Town Hall, Feb. 21, afternoon:

'Fischerweise'; 'Der Wegweiser'; 'Gretchen am Spinnrad'; 'Wiegenlied'; 'Rastlose Liebe'..... Schubert  
'Mignon'; 'Mausfallen Sprüchlein'; 'Das Verlassene Mägdelein'; 'Mein Liebster ist so klein'; 'Storchenbotschaft'..... Wolf  
'Heather' (manuscript); 'The Little Betrothed'; 'The Heart of a Rose'; 'Down in the Glen'; 'White Horses of the Sea'..... Warren  
'Ruhe meine Seele'; 'Hat's gesagt bleibt nicht dabei'; 'Morgan'; 'Schlechtes Wetter'; 'Wie sollten wir geheim sie halten'..... Strauss

As a *Lieder Abend*—its character not materially altered by the group of American songs which intervened between Wolf and Strauss—this recital must be accorded high place among the events of the season. The radiance and charm of Mme. Stueckgold's personality quickly made themselves felt. In such songs as 'Fischerweise,' 'Mein Liebster ist so klein,' 'Der Musensohn' and 'Wohin,' the two latter presented as extras, the artist achieved an archness of delivery that was fascinating.

In more serious undertakings—'Der Wegweiser,' 'Gretchen am Spinnrad,' 'Das Verlassene Mägdelein' among them—she went deeply into the emotional and poetic content and communicated it with moving pathos. Among her most notable achievements was Wolf's 'Mignon.' Sung as it was sung on this occasion it dwarfs all other settings.

Elinor Remick Warren's group brought to attention attractive if not momentous material. Mr. Bos's accompaniments, particularly in the more delicate songs, were often of exceptional quality. The audience was one of outspoken enthusiasms. O.

#### Nadine Waters Makes New York Debut

Nadine Waters, a young Negro soprano and native of Cincinnati who has studied for several years at the New England

Conservatory in Boston and also abroad, made her New York debut in a recital given in the Town Hall on the evening of Feb. 22.

The program was exceptionally diverse, including such works as Handel's 'Oh Had I Jubal's Lyre,' an air from Mozart's 'Nozze di Figaro,' Lia's air from Debussy's 'L'Enfant Prodigue,' Lieder by Brahms, Schubert, Schumann, and other works. Miss Water's voice is of a naturally good quality, fluent and pleasing in



Marjorie Edwards Made Her New York Recital Debut in the Town Hall

texture. Her interpretative abilities, though at present small, hold considerable promise. Lydia Mason was the accompanist. N.

#### Thomas Harold Kneeshaw in Recital

Thomas Harold Kneeshaw, sixteen-year-old pianist, who was heard in a matinee recital on Feb. 23 in the Town Hall, has apparently not as yet received sufficient training to warrant a public performance. His program included Bach's 'Italian' Concerto, Beethoven's Andante Favori, the Beethoven-d'Albert Ecossaises, Rubinstein's Etude in C, Chopin's Nocturne in C Minor, the same composer's Polanaise in C Sharp Minor, a Grieg Nocturne, Saint-Saëns's Rhapsody d'Auvergne and several other works.

#### Marjorie Edwards Makes Bow

Marjorie Edwards, violinist. Pierre Luboshutz, accompanist. Town Hall, Feb. 23, evening:

Sonata in E.....	Handel
Concerto in D.....	Tchaikovsky
'Ave Maria'.....	Schubert-Wilhelmy
Menuet.....	Mozart-Murmester
'The Cuckoo'.....	Daquin-Manen
'Souvenir de Moscou'.....	Wieniawski

Only thirteen years old and full of energy, personal charm and determination, Miss Edwards made out an impressive case for herself, in this first Manhattan appearance, as a young player of striking talent and a potential artist of the highest calibre. She apparently has within her all of the vital strands of genius with but few of the shortcomings attributable to sheer youth which delimit severely the representations of most wonder-children. One had the feeling that her interpretations were pretty much her own, that her manual technique was not merely that of a well-wired automaton, and that she had a remarkable number of individual and very intelligent ideas to communicate through music.

In addition she showed an unerring sense of intonation, even in triads; her bow and finger technique was excellent and her tone had a breadth and firmness equal to that of a mature player. As a whole, the old classic sonata of Handel was her best vehicle. Some extraordinary things were accomplished in the Tchaikovsky Concerto, but the work is too relentless in its physical demands to be fully served



Alice Ehlers Played Harpsichord Music of Other Days at Her New York Debut

by so young a performer. A few years more of playing experience should carry Miss Edwards to an important position in the concert field. R.

#### Carmen Reuben Sings Lieder

An unusually estimable assortment of German music was brought together for presentation in her "Lieder Evening" by Carmen Reuben, soprano, in the Town Hall on Feb. 24. Five songs apiece, and all of the best stripe, represented Brahms and Hugo Wolf; the nine components of Schumann's 'Frauenliebe und Leben' preceded the intermission, and as a novelty-antique there was Buxtehude's cantata, 'Singet dem Herrn,' in which Miss Reuben had the assistance of Paul Allwardt, organist, and

Klaus Liepmann, violinist. Frank Bibb was the piano accompanist.

Artistic intelligence, as the program selection alone would indicate, is one of the outstanding virtues of this singer. In addition, however, she possesses an admirable vocal organ, full and well managed in the low and middle ranges and acquiescent to the interpretative requirements of the music. Her German diction, too, was to be respected. If Miss Reuben's intonation was not always perfect and her production occasionally faulty, there still was sufficient musicianship to make notable such recreations as 'Auf ein Altes Bild,' of Wolf, and Brahms's 'Immer leiser wird mein Schlummer.' Songs in the smaller dynamic frames, in fact, were her best offerings throughout. There were many floral tributes and much applause. R.

#### Alice Ehlers, Harpsichordist, in New York Debut Recital

Alice Ehlers, harpsichordist. Assisted by Hendrik de Vries, flutist. Town Hall, Feb. 25:

Fantasia in C Minor.....	J. S. Bach
'The Bells'.....	Byrd
Fuge über das Magnificat.....	Pachelbel
Sonata for harpsichord and flute in E-flat.....	J. S. Bach
'Italian' Concerto.....	J. S. Bach
'The Fight Between David and Goliath'	Kuhnau
Sonata for Flute and Figured Bass in C.....	Handel
'Les Vendangeuses'; 'La Bandoline'. Couperin	Rameau
'Le Rappel des Oiseaux'.....	2 Essercizi
	Scarlatti

Miss Ehlers's recital on the occasion of her New York debut was one to delight the fastidious, recalling, as it did, the treasurable programs of Wanda Landowska, with whom she studied. Aside from remarkable facility, the most notable characteristic of the Austrian artist's playing was to be found in the variety of tonal color she achieved. Her performance of the so-called Biblical sonata of Johann Kuhnau (Continued on page 21)

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# MUSICAL AMERICA

Founded 1898 by JOHN C. FREUND

JOHN F. MAJESKI, Publisher

THE MUSICAL AMERICA CORPORATION:  
John F. Majeski, President :: A. Walter Kramer,  
Vice-President :: Walter Isaacs, Treasurer ::  
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Subscription Rates: U. S. A. and Possessions, \$3 a year;  
Canadian and Foreign, \$4. Single copies, twenty cents.  
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## Giving Credit where Credit Is Due

CONCERT programs in recent years have been prepared by recitalists with greater accuracy than in the past, save in one respect. From time to time one observes with surprise the failure to include in the case of transcriptions the name of the transcriber. Thus within the year we have seen a 'cello list, which informed us that the player was to perform a Waltz by Brahms. To the initiated listener it was at once obvious that the composition in question was the familiar little A Flat item from the Walzer, Op. 39, transcribed by someone for 'cello. But by whom?

Similarly, a Debussy piece, one of his least important, was played for violin this winter in New York without a word on the program as to who had made the violin version. Debussy, of course, did not, as he wrote but one violin work, his Sonata for violin and piano.

Performers who make and play their own transcriptions are willing to mention their names. It is when they play transcriptions by names that are not famous, that they are guilty of this sin of omission. This practice is not only unfair to the musician who had made available for one medium a work conceived by its composer in another, but it withholds knowledge from the audience which the audience has a right to know. In an average concert gathering there may be but a small percentage which cares very much who the transcriber is. But the professional reviewer of concerts, if he is a well grounded music critic, must and does care.

Artists will thus serve two honorable ends by complying with the suggestion of mentioning the transcriber, either by placing his name in hyphenated form after that of the composer, or under it,

prefaced by the words "Transcribed by." Let them not fear that the audience will not understand the hyphen. There is, to be sure, a story of a radio announcer, who, one day, on announcing that a violinist was to play the 'Ave Maria' by Schubert-Wilhelmj was told he ought to have said "the 'Ave Maria' by Schubert, transcribed by Wilhelmj." Having had revealed to him the meaning of a hyphenated name, he blithely announced to his listeners next day that the orchestra would play 'Shéhérazade' by Rimsky, transcribed by Korsakoff! But that is a tale of the radio studio, not of the concert hall; and there is still a wide gulf between them.

## A Wagner Year in the Records of the Metropolitan

AS the current season of opera at the Metropolitan nears its close, the overwhelming dominance of the Wagner music-dramas in the scheme of performances compels attention. This has been a Wagner year. For a parallel, one must go back to the time of the de Reszkes, or even to the time of the introduction of German opera at the Metropolitan. In number of performances Wagner is leading the field by so wide a margin as to have no competition. Puccini and Verdi are very poor seconds. Lumped together, their combined figure barely reaches Wagner's. This is true not only of total performances, but of the number of individual works performed. With 'Parsifal' still to take its place in the Wagner list, eight of the Bayreuth giant's productions have been set before the subscribers, as compared to five Puccini operas and four by Verdi.

Those who have talked of a *Wagnerdämmerung* have never been more stultified by the record. Individuals in the profession, particularly those with special interests of craftsmanship or esthetic theories, may have had their fill of Wagner. But the great musical public in America is most certainly not sated with 'Tristan' or 'Götterdämmerung' or, for that matter with 'Lohengrin' or 'Tannhäuser.' There is good reason to suspect that in spite of all the water that has run under the bridge since the days when aspiring souls labored to memorize the 'Ring' motives as a cultural necessity, thousands of opera lovers are only now coming into the richness of experience which the 'Ring' means to the comprehending listener. The days of endless theorizing about Wagner are happily long past. For the pedants and the pundits, there came in due time a proper twilight of the gods. But for the simple listener, concerned only with taking music in his stride, there is now a high noon of Wagner that may take on a still more intensified brightness.

Recent history has made clear that the interpreter counts for quite as much in the Wagnerian music dramas as he ever did in operas of skyrocketing coloratura. There can be no denying the part which the success of certain singers has had in placing Wagner highest in the Metropolitan repertoire. But it is also certain that the far wider dissemination and appreciation of orchestral music has been a factor in winning opera audiences over to the symphonic beauty of Wagner's scores. Toscanini's Wagner programs, alone, may have been the means of uncounted conversions. A natural outcome has been a demand for better playing in the pit at the opera. That demand in itself illustrates the place of prime importance the Wagner music dramas hold for today's opera-going public.

Speaking of the repertoire, one habitué of the Metropolitan has compiled a little list. It names 'Goldene Kreuz,' 'Diana von Solange,' 'Asrael,' 'Vasall von Szigeth,' 'Fernando Cortez,' 'Elaine,' 'Messeline,' 'Ero e Leandro,' 'Salammbo,' 'Der Wald,' 'Zaza,' 'Lodoletta,' 'Le Villi,' 'Adriana Lecouvreur,' 'La Wally,' 'Versiegelt,' 'La Reine Fiammette,' 'Lobetanz,' 'Habañera' and 'The Polish Jew' as twenty possible revivals that never will be missed.

## Personalities



Wide World

Bronislaw Huberman, Violinist, Organizer of the New Orchestra for Exiled Musicians in Palestine, Discusses the Project with Dr. Albert Einstein in the Famous Scientist's Library in Princeton, N. J.

**Hindemith**—In memory of the late King George V, Paul Hindemith has recently completed a work for viola and orchestra.

**Schumann**—The French Minister to Austria, during a recent reception in Vienna, bestowed the Legion of Honor upon Elisabeth Schumann, soprano of the Vienna Staatsoper.

**Theilade**—On special invitation of the King of Denmark, Nini Theilade will stage one of her own ballets at the Royal Opera House in Copenhagen next October. The work is entitled 'Psyche' and the music is from compositions of César Franck.

**Pons**—Just before sailing for Europe to make her first operatic appearances at Monte Carlo, Lily Pons announced that when she returns to this country next month she will bring all her household goods with her and make her home permanently in New York. The soprano declined to state whether or not she would become an American citizen.

**Pelletier**—At a public gathering recently in the Cercle Universitaire, the University of Montreal conferred the honorary degree of Doctor of Music upon Wilfred Pelletier, conductor at the Metropolitan Opera House. Following the presentation a luncheon was given by L'Association des Concerts Symphoniques de Montreal, of which Mr. Pelletier is musical director.

**Jeritza**—Because the stage-door keeper at the Music Hall in Pittsburgh did not know Maria Jeritza and did not believe she was herself, the former Metropolitan Opera diva was barred from entering the hall for a recent broadcast with the Pittsburgh Symphony, and had to make her way through the Carnegie Museum, past cases of stuffed birds and animals before arriving at her dressing room—only a few minutes before her cue.

**Flagstad**—Operatic artists have various methods of calming their nerves to reach what the late President Harding designated as "normalcy" after their performances, but Kirsten Flagstad claims that solitaire is the best way of all. The Norse prima donna knows twelve different games, some of them requiring several packs of cards. After a performance—or even in long waits during an opera—she spends several hours trying to get various games to "come out."

**Vienna's Archives  
For Photographs  
Of Manuscripts**

By DR. PAUL STEFAN

SINCE 1927 there have been attached to the music collection of the Vienna National Library photographic archives, the enlargement of which has just been marked by a celebration. The photographic archives are an endowment of the Dutch patron of art, Anthony van Hoboken, who has been living in Vienna for many years; he came to this city to study here under the distinguished theorist Dr. Heinrich Schenker. One of the tenets of Schenker's teachings is "faithfulness to the original text," a return to the intention of the masters as evidenced in the manuscripts.

We are all aware, however, how it has been with the manuscripts and their utilization for the first editions for a long time. Schenker himself had been the first, in fact, to edit the piano sonatas of Beethoven and other works exactly according to the manuscripts. Many editions of classical music did not go back to the manuscripts at all. It is well known to investigators how little attention was paid to the manuscripts of even Beethoven and Schubert. Thus, for example, the last quartets of Beethoven were given away or sold by movements, the greater portion of the manuscript of the Ninth Symphony is in Berlin, a piece is in Paris, and the last two pages of the score of the scherzo in the Speyer collection in London. Even the facsimile edition of the score, which appeared on the market in recent years, does not contain these two pages and does not mention that a part of the manuscript is to be found in Paris.

In Vienna the precious store of manuscripts of the masters was treated almost frivolously. Ferdinand Schubert, the brother of Franz Schubert, even cut up some of his brother's songs and made presents of them; on the other hand, it is to his credit that he kept the first collection of Schubert manuscripts largely intact. Can it be possible, however, that the manuscript of so recent a work, comparatively speaking, as the Fourth Symphony of Brahms, cannot be located?

To Reproduce Works Abroad

The Viennese photographic collection, unique for its kind, is now particularly endeavoring by means of photographs of the manuscripts to reproduce those works no longer to be found in Vienna, and thus to bring to Vienna facsimiles of the drafts which were there originally. Already the collection contains some three thousand works of classical and romantic masters, up to Brahms, comprising 40,000 sheets. These are preserved in rooms just recently dedicated to this purpose; large fire-proof containers have been set aside for this.

The collection also has its own large camera, by means of which the manuscripts are photographed directly on paper, white writing on black; from these negatives positives can easily be printed, black on white. The collection offers itself as a true archive. Only investigators who are known personally are permitted the use of the photographs of the collection proper; reprints, made from the photographs of the collection, serve to meet the general demand in the reading room of the library. The archives contain in addition a card catalogue, which also includes those masterworks which the collection lacks or the location of which is unknown: the ar-

# What They Read Twenty Years Ago

MUSICAL AMERICA for March, 1916



## SOME FESTIVAL WAGNERIANS OF ANOTHER DAY

The Scene Shown Is the Concluding One of 'Die Meistersinger' as Mounted at Bayreuth. At the Upper Left Is Jacques Urius as Siegmund; Below, Left to Right, Siegfried Wagner, Hermann Weil as Hans Sachs, Ernestine Schumann-Heink as Magdalena and Carl Braun as Pogner

**Dear Me!**

(Headline) CHARGES ORCHESTRA HAS MUZZLED PRESS OF PHILADELPHIA. Critical Observer Pictures Conductor Stokowski as Despot and Woman's Committee Controlling Opinions of Local Music Critics.

1916

**Schrecklichkeit!**

There is an element of irony in the fact that when a Zeppelin raid was made on a large town in the north of England recently, the curtain was about to rise on a performance of 'Tannhäuser.'

1916

**On the Route from Berlin to Bagdad**

For the first time in the history of Constantinople, a German opera has been given in the Turkish capital, Kienzl's 'Der Evangelian' being the work singled out for distinction.

1916

**Still True!**

"They call her the human gramophone not because she buzzes a bit but on account of all the airs she puts on!"

1916

**Is New York Musical?**

It is estimated that 300,000 persons heard 132 orchestral concerts during the season now closing in New York City.

1916

**Critical Comment**

Yvette Guilbert, returning after a long absence said "The streets in New York are filled with small women. I notice the lack of those handsome, tall, decorative Americans of twenty years ago. The new generation is shorter in the legs."

1916

chives attempt to further in this way the search for these works.

At the opening ceremonies on February 14, which were held in the presence of officials and many music scholars, an address was delivered by Mr. van Hoboken. He was followed by Wilhelm Furtwängler, who paid his respects to the collection and its donor in the name of practicing musicians. He also gave due credit to Heinrich Schenker, whose teachings gave the initial impulse for the founding of this collection, unique in its way.

**Institute of Arts Formed by Corporation of Yaddo**

SARATOGA SPRINGS, N. Y., March 5.—The Corporation of Yaddo, conducted for the support of American art, an-

nounces an Institute of the Arts in the Theatre to be conducted on property owned by the corporation at Triuna Island on Lake George from June 27 to Aug. 22.

Director of the institute will be Thomas H. Dickinson with whom will be associated A. Lehman Engel, director of music; Anna Sokolow, director of the dance; Louis Hohenbleikner, director of design; and James Daly, director of productions. In addition to instruction in the basic arts of music, dance and design, opportunity will be given for instruction and practice in such theatre crafts as lighting, scene painting and building, scene design, puppet and mask making and voice.

All work will be on the workshop system and public production probably will be limited to invited audiences.

## Brailowsky Completing Long Tour Before Going to South America

JUST about the time you read this, Alexander Brailowsky is renewing his acquaintance with "Sunny California" and no doubt reveling in the mild weather which spells ideal conditions for playing to a pianist. Although, before he left New York, he admitted that cold waves were preferable to "muggy" heat as far as he was concerned. Somehow, one does not give as much consideration to pianists' difficulties in weather matters as to the singers with their delicate throats and the violinists with their susceptible strings.

Five years have elapsed since the Russian pianist has visited this country—not his fault, but he has been kept busy in Europe and all around the world. A case of much work and very little play. Consequently, he is making the most of this trip, and literally going to extremes: North and South—Toronto to New Orleans; East and West—New York to several Pacific Coast points. Toronto was the first stop, on Jan. 12. Then St. Louis, Pittsburgh, Buffalo, Ottawa, Chicago, Nashville, New York City, Macon, Ga., New Orleans, and

thence to the coast, where he is playing with the San Francisco Symphony and giving recitals in Los Angeles, Santa Barbara, Portland, Eureka, and Stockton, Cal., Ogden, and Pocatello, Ida.

Minneapolis and Moorhead, Minn., complete this country's list, and after April 1, the pianist sails for South America.

The habit of requiring their artists to give as many as a dozen consecutive recitals, with different programs, common on that continent as well as in Australia, is a real test, Mr. Brailowsky believes. Touring North America, one plays in a different city each time, and only three or four interchangeable programs are necessary.

In early summer, Mr. Brailowsky has a long-deferred vacation, which he will spend at his beautiful home in Lausanne, with Mrs. Brailowsky, their beloved motor car and dogs. Then off again, to tour Scandinavia and European centres and, eventually, a year from the date of his arrival here this season, to come back for another tour in this country.

F.

### PORLAND ROSSINI CLUB IN 'HANSEL UND GRETEL'

**Two Performances of Humperdinck Opera Delight Audience—Scored for Pianos**

PORTLAND, Me., March 5.—"Hänsel und Gretel" was given two outstanding performances by the Portland Rossini Club on Jan. 3 and 4 in Frye Hall under the direction of Paul E. Melrose. Marcia Merrill, mezzo-contralto, and Beatrice Richards, soprano, gave distinguished accounts of themselves in the title roles. Barbara Chalmers, dramatic soprano of New York, was a convincing and vocally capable Witch. Charlotte Gunn Roche, as Gertrude, Camile Huard as Peter, Helen Ward as the Sandman, and Mary Saunders as Dewman gave wholly adequate support. The orches-

tral score, arranged for two pianos, was supplied by Mary E. Seiders and Wilfrid Tremblay. This was the second annual production of the fairy opera by the Rossini Club.

The Beacon Hill Symphonic Ensemble of Boston, Russell Ames Cook, conductor, gave a young people's concert January 31 in the Portland High School Auditorium. Another group from the Boston Symphony, the Tapley String Ensemble, was heard Jan. 15 in the Mechanics' Association course. Jesús-Mariá Sanromá, pianist, appeared in concert under the auspices of the Portland Music Teachers Association in Portland High School Auditorium on Jan. 2.

ISABELLE JONES



Bechert

Alexander Brailowsky, Who Set Off for the Pacific Coast Shortly After His New York Recital

## RICHMOND SYMPHONY A MUNICIPAL FACTOR

### Orchestra Under Beckett Gains Good-will of the City—Many Noted Soloists Appear

RICHMOND, Va., March 5.—The Richmond Symphony, organized in 1932 in the midst of the depression, has played to its first hundred thousand. Under Wheeler Beckett, who conducted the children's concerts of the San Francisco Symphony for four years and who has been guest conductor of the Berlin and Vienna Philharmonic Orchestras, this orchestra of seventy-five musicians has become a part of Richmond's musical life, and has gained not only popular support, but the patronage of many prominent business men of Virginia. Four evening concerts and four Junior concerts have been given this season in the Acca Temple Mosque which has a seating capacity of nearly 5,000.

Guest artists at the evening concerts this season have been Frederick Jagel, tenor; Charles Naegele, pianist; Ruth Posselt, violinist, and Rose Bampton, contralto, all American artists. The two concluding evening concerts had as guest artists Mischa Elman on Feb. 17, and Jean-Marie Robinault, pianist, on March 2.

Among the members of the orchestra are: Harry Neidell, concertmaster, an artist graduate of the Institute of Musical Art; Vladimir Dubinsky, first 'cellist; Nathan Cahan, first bass, F. L. Fonteyne, oboe and French horn, and Mme. Olga Attil, harp. About one fourth of the players are Richmond musicians.

MARGARET B. SEWARD

### Stuart Ross, Coach and Accompanist Active

Stuart Ross, coach and accompanist, teaches one day a week at the Emma Willard School of Troy, N. Y., and at the Clarke Conservatory in Philadelphia. He also conducts the Flushing Ars Musica Chorale Guild and is accompanist for the New York Singers' Club and is heard every Sunday evening over WEAF with Sigurd Nilssen and Hardesty Johnston.

## BUFFALO SYMPHONY IN LISZT PROGRAM

### Chamber Music Orchestra Gives Premiere of Works by Local Composers

BUFFALO, March 5.—The Buffalo Symphony, Lajos Shuk, conductor, is giving fortnightly concerts in Elmwood music hall that are being received with enthusiasm. The concert of Jan. 9 enjoyed the sponsorship of the Buffalo General YMCA. An enormous audience enjoyed an all-Liszt program which included 'Les Préludes' and the symphonic poem, 'Tasso, Lamento e Trionfo.' 'Die Lorelei' was sung by Doris Hogerson, mezzo-soprano, who contributed a convincing performance. The 'Hungarian' Fantasy for piano and orchestra introduced Harold Bradley of Niagara Falls, Ont., who gave a thoroughly musical performance.

Buffalo talent has been featured during the winter by the Philharmonic Orchestra. The Chamber Music Society Orchestra, led by Cameron Baird, was heard in Corelli's 'Christmas' Concerto, Op. 6, No. 8 on Dec. 30. Symphony in One Movement by Jerome Davidson of Buffalo, had its premiere performance at this concert. The symphonic tone-poem 'A Morning in May' by Arnold Cornelissen, a leading Buffalo musician, was heard for the first time at the concert on Jan. 23.

The celebrated Kolisch quartet gave the fourth concert in the Buffalo Symphony Society chamber music series on Feb. 7, in the Hotel Statler ballroom. The Roth String Quartet and E. Robert Schmitz, pianist, gave a concert in this series on Jan. 13. The Piano Quartet in E Flat, Op. 16, of Beethoven, F Minor, Op. 34, of Brahms, received an ovation from a large audience.

### Martini and Tentoni in Recital

Nino Martini, tenor, and Rosa Tentoni, soprano, presented the sixth concert in the Philharmonic series in Elmwood Music hall on Jan. 14. Mr. Martini replaced Richard Crooks. Miss Tentoni sang the aria 'Ritorna Vincitor' from 'Aida,' Massenet's 'Ouvre tes Yeux Bleus,' 'Love's a Merchant,' by Carew, and others. Mr. Martini's program of Italian, French and English compositions included two gems by Donaudy, the Largo from Handel's 'Xerxes,' the Flower Song from 'Carmen' and a group by Ernest Charles, Robert Eden, J. Serano and Miguel Sandoval. Tumultuous applause was accorded the artists.

Under the auspices of the Buffalo Chapter, American Guild of Organists, Alexander McCurdy Jr., of Philadelphia, gave a recital in the Larkin Administration Building on Jan. 16. A splendid program, played with outstanding musicianship included works by Schumann, Bach, Vierne, Brahms, Karg-Elert, Bonnett and Franck. So beautiful was a Bach Chorale Prelude that its repetition was insistently demanded. An appreciative audience gave unstinted applause.

ETHEL McDOWELL

### Robert Casadesus to Teach Again at Fontainebleau

FONTAINEBLEAU, March 1.—Robert Casadesus, French pianist, will return to the Fontainebleau School of Music for his second year as head of the piano department.



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# THE DANCE: Jooss Ballet Returns—Ruth Page Gives Novelties

HAVING made but one previous New York appearance this season, at the Metropolitan Opera House in January, the Jooss European Ballet, a troupe of young and seductive purveyors of the New Wisdom in ballet art, returned on the afternoon of Feb. 23 for five performances in the Alvin Theatre.

At the opening performance they again scored heavily with their spectators in two ballets not viewed here before—"The Mirror" and "Johann Strauss, Tonight!"—in addition to "Ballade" and "The Big City." The second novelty, by music of Strauss freely adapted by Fritz A. Cohen, is a lighter trifle involving the devil and his grandmother (always interfering), the course of young love and some idyllic dancing. "The Mirror," however, strikes the deep social note heard before in the now celebrated "The Green Table" and constitutes a sort of sequel to it.

With choreography by Kurt Jooss and music by Mr. Cohen, this dance drama tells the painful story of the comradeship and equality between the Gentleman of Leisure, the Middle-Class Man and the Laborer as members of the military during the World War, the reversion of the three to their respective classes in the post-war period, the subsequent chaos in the social system resulting from their opposed objectives, and their reunion in comradeship on the eve of catastrophe. The work, however, is not only a thumping Marxian sermon; it is also a powerful and particularly beautiful dance.

Notable performances were given by Ernst Uthoff as the harassed Laborer, and Elsa Kahl, his wife, who suffered successively desertion, beggary and the thing allegedly "worse than death." Both brought to their realistic designs a formidable technique, a skillful "grace in strength" and an overwhelming earnestness. Very effective also were Hans Gansert, Erika Hanka and Rudolf Pescht in other parts. Mr. Cohen's music, utilizing hard-driven modernisms and telling jazz clichés, adapts itself with elasticity to the choreography and, at the same time, is an interesting score in its own right.

Among many excellent individual performances, those of Hans Zuellig and Noelle de Mosa, who took leading roles in the other three ballets, were worthy of special praise. All of the works were accompanied by Mr. Cohen and Edwin Biltcliffe at two pianos. The three showings later in the week brought repetitions from previous programs with "The Green Table" as the feature. R.

## Martha Graham and Group Again in Recital

Martha Graham and her dance group again appeared at the Guild Theatre in a dance recital on the evening of Feb. 23, the program including a new suite to music by Louis Horst, Miss Graham's accompanist. This work, "Horizons," consists of four parts, "Migration," "Dominion," "Building Motif" and "Dance of Rejoicing," each moreover, with a subdivision. It is, according to program notes, the first cycle of a suite on "Exploration and Discovery," and while not specifically American, the dances are built on themes taken from an American background.

Miss Graham introduced extraneous bits of décor, known as "mobiles," and consisting of wheels and spirals mechanically turned, as Preludes to three movements of "Horizons." They were designed by Alexander Calder, and it is doubtful if they are of much assistance visually or any other way. The first half of the program



Elsa Kahl and Ernst Uthoff, Principals in the Jooss's New Ballet, 'The Mirror'

included the well-known "Celebration," by the group; "Sarabande," "Frontier," a forceful piece of choreography, "Imperial Gesture," and "American Provincials." P.

## Sarita in Second Dance Recital

Sarita gave a program of Spanish dances, her second appearance in New York this season, at the Vanderbilt Theatre on the evening of Feb. 23, assisted by Ricardo Romero, pianist and accompanist, and Antonio Perez, guitarist.

There is nothing profound or angular in Sarita's artistry, nor does one look for it; but in conceptions of a saucy and pert calibre, in delightful peasant dances, and in designs that embody successfully the alternate cajolery and imperious disdain of the Latin countries, her recitals are sheer entertainment. A large audience gave its warm approval to a Farruca, Gitanerias, Soleares Gitana, Jota, Tango Flamenco and a Zambay Gato, demanding repeated encores, and winning gracious consent, not once, but many times. Mr. Perez played two solos. P.

## New York Flute Club in Concert

Members of the New York Flute Club gave a concert at the Beethoven Association Clubhouse on the afternoon of Jan. 26, playing a number of original compositions for flutes in solo, duet and larger groups. Georges Barrère began the program, playing Bach's Sonata in A Minor, with the exquisite artistry for which he is noted. Assisting members of the club were Frances Blaisdell, Julia Drumm, Lorna Wren, James Hosmer, John Kiburz, Paul Siebeneichen, Fred Wilkens and Milton Wittgenstein.

A delightfully capricious Allegretto and Minuetto for two flutes by Beethoven, F. Kuhlau's Trio in B Minor, Op. 90, for three flutes, a Rondo Capriccioso by Robert Russell Bennett for four flutes, L. De Lorenzo's Divertimento Flautistico for five, were next performed. A new work by A. Dubinsky, Suite for Nine Flutes, was played for the first time. This work, in five movements, included an Etude, "Song of the Wind," and a Finale: Allegro "Barréissimo!" P.

WITH a sold-out house to greet them at a benefit performance for the New York Infirmary for Women and Children, the Ruth Page Ballets made a first Manhattan appearance at the Adelphi Theatre on the evening of March 1. Miss Page and her Chicago company were received with an exceptional show of enthusiasm. Aside from the plaudits showered upon the star and on Nicolas Remsikoff, who designed the decors and otherwise was a factor in the pictorial success of the ballets, there was a lively interest in young Bentley Stone, whose graceful and virile dancing was the cause of something of a stir among the ballerinas present.

Gusto and vitality, rather than the highest finish, characterized a most entertaining program. It began with "Hear Ye! Hear Ye!" a dance version of the prevailing court-room play, with music by Aaron Copland. The composer conducted. His score proved to be a highly ingenious one in the modern idiom, though perhaps too specifically related to the stage business—much of it a cabaret dance character—to make musical headway if given without the choreography in the concert room. The ballet was built around a murder in a night club, with three different stories told in the court room as to just what happened. The dancing illustrated the three versions. The costuming took its cue from the night club beginnings of the tale, which meant that there was no particular overdressing of the coryhees.

"Hear Ye! Hear Ye!" was entertaining and amusing as blunt satire. "Love Song," which followed, proved to be an adaptation of the conventional nineteenth century ballet, with plenty of "points" for everyone. The music was adapted from Schubert, with "Du bist di Ruhe" and "Soirée de Vienne" among familiar works doing unfamiliar duty in orchestration by Wesley La Violette and Rudolph Ganz. Miss Page, Virginia Nugent, Mr. Stone and Walter Camryn were seen in effective solo dancing. Some of the groupings were charming. "Gold Standard," a tale of a maid who forsakes her lover for an old moneybags and then repents, with a murder that turns out to be no murder at all, was mimed to music by Ibert. It was presented in a lively spirit of burlesque, ending in a can-can. The costuming was particularly engaging. Miss Page, Mr. Stone, Blake Scott and Mark Turbyfill were effective in their comic strip character portrayals. The bill

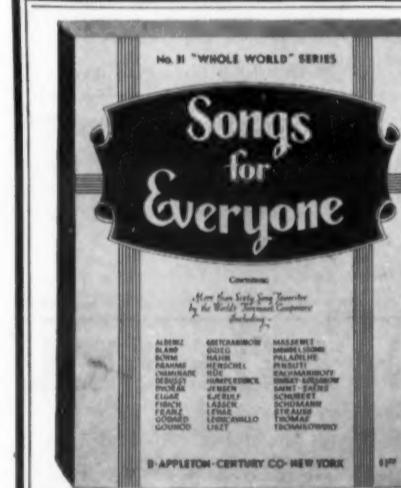


Seymour  
Ruth Page in 'Gold Standard,' One of the Ballets Which Her Company Introduced to New York

ended with "Iberian Monotone" an intensely sensual and climactic visualization of Ravel's "Bolero" in which Miss Page and Mr. Scott were the central figures. Isaac van Grove conducted all of the ballets except Mr. Copland's. There were many recalls for the principals. The performance was the first of three. T.

## Two Dance Events in Cleveland

CLEVELAND, March 5.—The Jooss Ballet gave one performance in Public Music Hall on Feb. 15, which included their celebrated "The Green Table" and other familiar works. On Feb. 24, Eleanor Frampton, head of the dance department of the Cleveland Institute of Music, presented her group in the Play House. The major offering was a set of new compositions, called "Memorials," with choreography by Charles Weidman. Lionel Nowak was accompanist. A group of Clevelanders went to Oberlin on Feb. 27 to hear an organ recital by Carl Weinrich of the Westminster Choir school. E. A.



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# OPERA: Castagna Makes Debut in 'Aida'—Huehn as Schicchi

WAGNER opera continues to draw crowded houses both at the special performances and in the regular subscription. 'Götterdämmerung,' uncut, at the special matinee was heard by a capacity audience of Wagnerian devotees and 'Die Walküre' in the Saturday night cycle which served to bring Florence Easton back after six years of absence was equally well attended. 'Tannhäuser' and 'Lohengrin' were also given. Julius Huehn sang the title role in 'Gianni Schicchi' for the first time at the Metropolitan and Bruna Castagna effected her entrance into the organization as Amneris in 'Aida.'

### Vast Throng Hears 'Die Meistersinger'

The second performance of 'Die Meistersinger' on the afternoon of Feb. 22, brought out a crowd that taxed the capacity of the opera house to its limits. There were no new singers in the cast, which included Elisabeth Rethberg as Eva; Karin Branell as Magdalena; René Maison as Walther; Eduard Habich as Beckmesser; Emanuel List as Pogner; Hans Clemens as David, and Julius Huehn as Kothner. The cast was completed by Messrs. Windheim, Bada, Paltrinieri, D'Angelo, Altglass, Gabor, Wolfe and Marwick. Artur Bodanzky conducted.

Mme. Rethberg's singing was of decided beauty throughout the afternoon and Mr. Maison, more in the role than at his first performance, was an excellent Walther. Mme. Branell's Magdalena was also very good indeed. Mr. Habich has put more "business" into his Beckmesser, which is scarcely an improvement, but the audience liked it. Mr. Schorr's Sachs was of its customary effectiveness and beauty of character. The other singers all gave good accounts of themselves. S.

### A Popular 'Rigoletto'

The Saturday Night Wagner cycle was interrupted on Feb. 22, by a performance of 'Rigoletto' in which the main roles were cast as follows: Rigoletto, Carlo Morelli; The Duke, Frederick Jagel; Gilda, Josephine Antoine, and Maddalena, Helen Olheim. The remainder of the cast was composed of Thelma Votipka, Virgilio Lazzari, Alfredo Gandolfi, George Cehanovsky, Giordano Paltrinieri, Hubert Raidich,



Daguerre  
Eduard Habich Again Was the Beckmesser of 'Die Meistersinger,' on Washington's Birthday

Charlotte Symons and Paolina Tomisani. Ettore Panizza conducted.

This was Mr. Morelli's first appearance at the Metropolitan. He disclosed a well-schooled voice of some volume and pleasant quality. His dramatic conception of the part was routine rather than highly original, but the net effect was good. Miss Antoine sang her music with charm and Mr. Jagel disposed of the Duke's difficult music with ease. The rest of the cast was adequate. N.

### Sunday Night Concert

The second act quartet from 'Martha' done in costume, and items by the American Ballet formed the novelties at the Sunday Night Concert on Feb. 23, as well as vocal numbers by various members of the company. The singers in 'Martha' included Josephine Antoine, Helen Olheim, Joseph Bentonelli and Virgilio Lazzari. The ballet contributed 'Mozart-

ana' with music by Mozart-Tchaikovsky and the Dance of the Hours from 'Giocanda.' Karin Branell, Giovanni Martinelli and Richard Bonelli contributed solos. Wilfred Pelletier conducted. D.

### The Fourth Tannhäuser

An excellent performance of 'Tannhäuser' on the evening of Feb. 24 brought Kirsten Flagstad once again as a stellar feature. Surrounding her interpretation of poignancy and beauty were other familiar ones of high worth—Lauritz Melchior in the title role, Ludwig Hofmann as the Landgrave and Friedrich Schorr as Wolfram.

Gertrude Kappel sang Venus for the first time this year, projecting the character dramatically and with authority and singing with warmth and security. Smaller roles were filled by Miss Symons and Messrs. Clemens, Gabor, Paltrinieri and Wolfe. Artur Bodanzky conducted. Q.

### An Unexpected 'Bohème'

In substitution for the revival of Bellini's 'Norma' which had to be postponed at the eleventh hour because of the illness of Dusolina Giannini, Puccini's hard-worked 'La Bohème' had another repetition at the Metropolitan on the evening of Feb. 26. Lucrezia Bori sang the role of Mimi with her accustomed charm and Giovanni Martinelli made the welkin ring with the high notes of Rodolfo. Others concerned were Helen Gleason, Carlo Morelli, Ezio Pinza, George Cehanovsky and Louis D'Angelo, with Mr. Papi conducting. Mr. Pinza's singing of the 'Coat Song' especially delighted the audience. O.

### A Substitute 'Madama Butterfly'

On account of the indisposition of Lily Pons, 'Madama Butterfly' was substituted for 'Lakmé' on the evening of Feb. 27, three Americans taking the three principal roles. Hilda Burke sang Cio Cio San, Frederick Jagel was Pinkerton, and Richard Bonelli, Sharpless. The cast was completed by Ina Bourskaya as Suzuki; Louis D'Angelo as the Bonze; Dorothea Flexer as Kate Pinkerton, and Messrs. Paltrinieri, Cehanovsky, Altglass and Gili in the lesser roles. Ettore Panizza conducted.

Miss Burke sang the arduous role of Butterfly with fine tone throughout and was especially good in 'Un Bel Di.' Mr. Jagel made much of one of opera's most ungrateful parts and was highly effective in the love scene closing the first act. Mr. Bonelli's Sharpless was histrionically fine besides being exceedingly well sung. D.

### A Matinee 'Götterdämmerung'

The performance of 'Götterdämmerung' in the matinee Wagner cycle on Feb. 27, given uncut and lasting from one o'clock until nearly six, was one of unparalleled vocal magnificence. It was heard by another of the vast and devoted throngs that have attended most of the Wagner operas this season.

This was Kirsten Flagstad's third singing of the third Brünnhilde on any stage. Such singing is not often heard anywhere. From the beginning to the end, and especially at the end, the voice was like a glorious golden trumpet dominating the strongest fortissimos of the orchestra. Her most poignantly dramatic singing was in the curse on the spear and the following scene with Hunding and Gunther. The Immolation, though superb vocally, suffered slightly from a certain dramatic understatement.

Mr. Melchior as Siegfried began impressively but later seemed to be singing with caution. Mr. Schorr's Gunther was excellent as always and Mr. List's Hagen, though not very malicious, was vocally fine. Dorothee Manski, with the restored sections of Gutrun's role, gave a convincing performance. Eduard Habich's Alberich sounded well but Mr. Sachse's curious ideas of stage lighting rendered him invisible. The thunderstorm during the curse scene, likewise, added nothing and seemed merely finical.



Wide World  
Bruna Castagna Joined the Metropolitan Opera as Amneris in 'Aida'

The remainder of the cast included Editha Fleischer, Irra Petina and Doris Doe as the Rhine Maidens, and Mmes. Manski, Petina and Doe as the Norns. Max Altglass and Arnold Gabor were the two men. Mr. Bodanzky conducted with a fervor that brought him applause on each appearance, and before the second act he had the orchestra rise to share it with him. H.

### René Maison Sings 'Lohengrin'

'Lohengrin,' given on the evening of Feb. 28, was made notable by the first appearance here in the name part of René Maison, and the first this year of Gertrude Kappel as Ortrud. Mr. Maison's Lohengrin was impressive in appearance and well-proportioned, dramatically. He sang with evident musicianship and was thoroughly acceptable in the role. Mme. Kappel was an impressive Ortrud vocally and histrionically.

Elisabeth Rethberg was again an appealing Elsa and sang both the Dream and the Balcony scene with exquisite tone. Eduard Habich gave a good account of himself as Telramund; Ludwig Hofmann was a sonorous and dignified King Henry, making a fine effect with the Prayer, and Julius Huehn was an excellent Herald. The chorus sang well and Karl Riedel at the conductor's desk, kept the performance well in hand. N.

### Triple Bill at Saturday Matinee

The Saturday matinee on Feb. 29 was a triple bill—'Pagliacci' sung by Queen Mario and Messrs. Martinelli, Bonelli, Paltrinieri and Cehanovsky; the ballet, 'Serenade' with music by Tchaikovsky, and 'Gianni Schicchi,' with Julius Huehn in the title role, Hilda Burke as Lauretta and Joseph Bentonelli as Rinuccio. The remaining roles in the long cast were capably handled by Mmes. Bourskaya, Symons and Votipka and Messrs. Baromeo, Windheim, D'Angelo, Malatesta, Gandolfi, Gabor and Wolfe, with Frank Castino as the lad. Pietro Camara conducted the ballet and Gennaro Papi the operas.

Mme. Mario's Nedda has always been one of her best roles and she again filled

(Continued on page 27)

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# CONCERTS: Huberman and Seidel Heard—Schnabel Ends Series

(Continued from page 15)  
suggested orchestral effects, such as trumpets, woodwinds and drums might have yielded, but all in miniature and with no distortion or forcing of the natural sonorities of the instrument.

Pianists in the audience had reason to take particular note of Miss Ehlers's playing of Bach's 'Italian' Concerto. In grace, fluency, clarity and balance it was one to challenge the best performances on the modern piano, though opinion will remain divided as to which medium best serves the work.

The recital was styled "An hour of old music." The list was of particular interest because of the programmatic character of many of the compositions. Mr. De Vries collaborated ably in the Bach and Handel sonatas. In an enthusiastic audience were noted musicians of eminence. O.

### Bauer Appears with Musical Art Quartet

Musical Art Quartet: Sascha Jacobsen, Paul Bernard, Louis Kievman, Marie Roemae, Rosanoff, Harold Bauer, pianist, Town Hall, Feb. 25, evening:

Quintet ..... Bloch  
Quartet in G. (K. 387) ..... Mozart  
Piano Quartet in G Minor, Op. 25 ..... Brahms

Bloch's Quintet, which possibly is not heard as often as it should be, provided a stout and colorful vehicle for the piano and string ensemble whatever may be one's opinion of the work musically. In materials and their treatment, it is a curious mixture of romantic, impressionistic and modern idioms. At first blush it seems to be an experiment on the part of an impressionist momentarily attracted by radicalism of the day. At the same time, however, it is vigorously individual and meaningful. Orchestral contrasts and colors often are present, and there are several moments of pure singing in the most beautiful vein of the strings. Mr. Bauer, who first played the work here several years ago, contributed prominently to the success of the performance.

The Mozart is not one of the most interesting quartets extant. The thematic ideas are not remarkable nor do they develop into anything striking though the work as a whole, of course, bears the stamp of the composer's mastercraft. It was very capably presented by the Musical Art players. The Brahms suffered some slight from its position on the program. It might very well have been interchanged with the Bloch. R.

### Deering and Koutzen in Second of Series

Henri Deering, pianist, and Boris Koutzen, violinist, continued their series of sonata recitals in Steinway Hall with an evening devoted exclusively to the works of Brahms, on Feb. 25, playing three sonatas, the first in G. Op. 78, the No. 2 in A, Op. 100, and the Sonata No. 3 in D Minor, Op. 108.

Both Mr. Deering and Mr. Koutzen succeeded from the outset in establishing a communicative link, between themselves and their hearers and adjusted their volume of tone satisfactorily to the intimate confines of the hall. Mr. Deering's pianism was of a polished order, meeting the often arduous demands of the works with dispatch and clarity.

Mr. Koutzen's tone, following the first two movements of the Sonata in G, was consistently full and often ardently expressive, nor in the final movement of the Third Sonata, *Presto agitato*, did he fall



Bronislav Huberman Drew a Capacity House to Carnegie Hall for His First Appearance of the Season

into any of its precipitate pitfalls, or rush headlong into excesses of tempo. P.

### Last of Beethoven Series

Artur Schnabel, pianist. Carnegie Hall, Feb. 26, evening:

Beethoven Program VII  
Sonata in E, Op. 14, No. 1  
Sonata in D, Op. 10, No. 3  
Sonata in G, Op. 79  
Sonata in F Sharp, Op. 78  
Sonata in C Minor, Op. 111

The conclusion of Mr. Schnabel's great series found the usual rapt audience that was roused to cheers at the final notes of the mighty C Minor. Enthusiasts seemed reluctant to let the pianist go after the rare treats which he has afforded them, and seemed really to regret the fact that Beethoven had composed no more sonatas for Mr. Schnabel to interpret.

It would be hard to imagine any continuity that would not be an anti-climax after the Op. 111, however, and Mr. Schnabel was wise in following chronology and placing this last flight of power and imagination at the conclusion of his seven concerts. It was magnificently performed, overshadowing the earlier works in importance, and yet not in perfection of playing. Most moments of unalloyed delight occurred in Op. 14 No. 1 and in Op. 78.

The evening, in short, was communicative with the art of an interpreter setting forth music to which he is passionately devoted. F.

### Lafayette College Glee Club and Choir Heard in Concert

The Lafayette College Glee Club and Choir, John Warren Erb, conductor, assisted by William S. Hess, II, tenor, gave a concert in Town Hall on the evening of Feb. 26. Thomas Edwin Yerger, organist, was the accompanist and also played a group of organ solos. 'Supplication,' an old Huguenot Hymn arranged by Anis Fuleihan, was given a first performance, as were several Russian folk songs, 'Autumn Sorrow,' and 'King Vladimir's Feast,' arranged by Boris Levenson and sung by Mr. Hess, and 'From the Distant Land of Volga,' transcribed and

dedicated to Mr. Erb and the Lafayette organization by Mr. Levenson. This last was accompanied by violas, 'cellos and piano.

Elbert H. Ross sang a group of Italian folksongs arranged by Archibald Davidson, and Mr. Hess, Robert Duer and Richard Darnell were heard in Finnish, Old English and Russian songs, and the negro spiritual 'Rise Up Shepherd and Foller,' arranged by Mr. Erb. The student accompanist was Eric G. Gratton. The performance of the ensemble was meritorious, the organization revealing the

them the work casts no spell. One of the most remarkable accomplishment of the evening was the Szymborski piece with its double-stop harmonics, *con sordino*. Rarely has Huberman done a difficult technical feat with such perfection—and that, curiously enough, only a moment after he had learned backstage of the theft of his Stradivarius from the dressing-room. Applause throughout the performance was thunderous. R.

### Seidel Plays Johansen Sonata

Toscha Seidel, violinist. Herbert Jaffé, accompanist. Carnegie Hall, Feb. 29, afternoon:

Sonata in A, Op. 3. Joseph Monrad Johansen (First time in America)  
Chaconne ..... Bach  
Concerto ..... Godowsky-Kreisler  
Nocturnal Tangier ..... de Falla  
Spanish Dance from 'La Vida Breve' ..... Rachmaninoff  
Vocalise ..... Rachmaninoff-Dushkin  
Dances Tzigane ..... Rachmaninoff-Dushkin

Mr. Seidel demonstrated once more the brilliant virtuosity, compounded of an uncommonly pure and mellifluous tone, good intonation and ease of style, which has built up a wide circle of admirers and which attracted virtually a capacity audience to this first recital of the season. The program was standard in type if not entirely so in materials. The Sonata of Johansen, chief music critic for the *Aftenposten* in Oslo, was described as a "souvenir" which Mr. Seidel acquired on a recent concert tour of Northern countries, and which contributed the principal novelty interest to the afternoon's performance.

Mr. Seidel was well advised in including the sonata in his program, for it proved to be a work of considerable musical distinction. As a composer Johansen apparently has not been influenced by anything more recent than the music of César Franck; in fact there was a shadowy likeness of the Franck sonata in the present composition. There was no question of Johansen's knowledge of string technique and scope.

(Continued on page 22)



Aniceta Shea, Naumburg Winner, Gave Her Prize Recital in the Town Hall

evidently judicious training of its conductor by its well-controlled volume of tone and responsiveness to Mr. Erb's leadership. P.

### Huberman in Recital

Bronislav Huberman, violinist. Jakob Gimpel, accompanist. Assisted by Chamber orchestra. Carnegie Hall, Feb. 28, evening:

Concerto in E; Chaconne ..... Bach  
Adagio in E, Rondo in C (K. 261 and 373) ..... Mozart  
Sonata in A ..... Franck  
Notturno ..... Szymborski  
Waltz, Op. 70, No. 1; Mazurka, Op. 7, No. 3 ..... Chopin-Huberman  
Hungarian Dances in G Minor and D Minor ..... Brahms-Joachim

Following his procedure of last year, Mr. Huberman gave important sections of his program with the accompaniment of a chamber orchestra. On this occasion they were the Bach Concerto and the two Mozart pieces. This is a laudable, if gratuitous, undertaking, for listeners almost never hear such works in their proper investiture, at least on the recital stage. The Mozart works were engagingly lyrical and gained much from the string and woodwind background. The Bach Concerto, however, was scarcely worth the trouble, for it represents what someone has called the "minor Bach," the purely mental and somewhat pedestrian master of tame materials who must be carefully distinguished from Bach the fresco painter and musical titan.

Mr. Huberman scored his first virtuoso point of the evening in the Chaconne which he played with superb mastery and of which he has a colorful and quite individual conception. It was in line, however, with the coarse-grained and brusquely vigorous style which is the most salient characteristic of the Huberman art. Sticklers for meticulous silken technique may deplore the lapses from pitch and shattered tones which sometimes result from his violent bow attacks, but, seen in their proper light, these things are inconsequential by-products of a virile, inherently emotional mode of expression which is unique in the realm of violin playing.

The Franck Sonata did not submit so gracefully as some of the other works. Refinement and exquisite intensity in tone quality are its basic necessities. Without

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# CONCERTS: Aniceta Shea in Debut—Philip Frank Plays

(Continued from page 21)

He writes beautifully for the instrument and his ideas are of sufficient weight and individuality to sustain the extensive sonata form. Mr. Seidel read his portion of the work with obvious appreciation of its worth, and the almost equally important piano part brought the fullest co-operation from Mr. Jaffé.

The Bach Chaconne, played with unusual suavity, and the concerto of Conus, the Russian composer who died only two years ago, were the virtuosic highlights of the afternoon.

R.

#### Frank Sheridan in Second Recital

Frank Sheridan, pianist, Town Hall, Feb. 29, afternoon:

Sonata in A (K. 331).....	Mozart
Etudes Symphoniques.....	Schumann
Sonatine .....	Ravel
Sonata in B Minor.....	Chopin

In a list of compositions well chosen to reveal versatility of interpretative style and distinctive types of technical method, Mr. Sheridan brought the highest credit to himself and completely won his large audience. Each work represented a definite artistic accomplishment since each was extensive and exacting in its demands and was not to be assuaged by half measures.

The popular Chopin sonata was brilliant at the same time that it was romantic, in the best sense of the term as it is variously applied to the widely misrepresented Polish composer. The animation and fire of the Scherzo and the Finale contrasted justly with the tender sentiments of the Largo, and the opening Allegro had all of the impressive grandeur which makes it a particularly fitting entrée to so uniformly exalted a work.

The Sonatine of Ravel gave the pianist well known opportunities to display control of subtle tonal effects. Its tenuous impressionisms and pale, rapidly shifting colors were set forth with a fine restraint coupled with a fluency of finger technique which probably is more essential than any other one factor in preserving the illusion in such music. Mr. Sheridan was warmly applauded.

R.

#### Olga Cristo-Loveanu in Benefit Recital

Olga Cristo-Loveanu, soprano, gave a benefit recital for the Rumanian church in the Town hall on the evening of Feb. 29, singing with great charm of manner and to the evident delight of a large audience, numerous folksongs of her native land, Rumania. These were supplemented with a number of lyrics by Enesco, 'Languir Me Fais,' 'Present de couleur blanche,' Beethoven's 'Mit einem gemalten Band,' and several operatic arias, 'Divinites du Styx' from Gluck's 'Alceste,' and 'Pleurez, mes yeux,'

from Massenet's 'Le Cid,' which were expressively and tastefully sung. The soprano was appropriately costumed during the second half of the program. Gordon D. Bunker was the accompanist.

Y.  
and velocitous alternations. Mr. Frank did not choose the feverish route, however, but was content to play expertly and, for the most part, calmly, this virtuoso specimen from the paleolithic age of the violin.

The three movements customarily selected from the Symphonie 'Espagnole' were

#### Myra Hess's Second Recital

Myra Hess, pianist. Town Hall, March 1, afternoon:

Sonata in B Minor; Sonata in D.....	Scarlatti
Sonata in A.....	Mozart
Sonata in A Flat, Op. 110.....	Beethoven
Etudes Symphoniques .....	Schumann

Miss Hess's second and final recital of the season was replete with poetic playing. In all that pertained to beauty of tone and delicate gradations of tonal color it was as delightful as it was characteristic of this artist. The approach to the Scarlatti pieces was the romantic one, with the nuancing of a later day, rather than in the harpsichord spirit which some artists strive to retain. The first of the pair undoubtedly gained in appeal thereby. The second lost none of its lightness and fleetness.

The Mozart sonata, with its Turkish march, was a marvel of light and shade and of exquisite shaping of phrases. There have been larger and more dramatic utterances of the Beethoven A Flat sonata, but its essential moods were richly realized and there was some superb playing in the fugue. In gradations of power as well as variations of color, the Etudes Symphoniques further attested Miss Hess's exceptional equipment and her very individual artistry. She played a succession of extras, including three of the Brahms Intermezzi.

T.

#### Philip Frank in Violin List

Philip Frank, violinist. Bernard Frank, accompanist. Town Hall, March 1, evening:

'Le Trille du Diable'.....	Tartini-Kreisler
Symphonie 'Espagnole' .....	Lalo
'Walther's Priests' from 'Die Meistersinger' .....	Wagner
'Humoresque' .....	York Bowen
'Lotus Land'.....	Cyril Scott-Kreisler
Prelude from Sonata in E.....	Bach-Kreisler
'Danse des Ombres'.....	Paganini-Kreisler
Caprice No. 24.....	Paganini-Auer

In a program well sprinkled with arrangements and marked by the third appearance within a week of the Lalo work on the concert lists of the city, Mr. Frank called again for appraisal as a sound technician, a serious and interesting interpreter and a violinist of musicianly tastes. His program might have profited from one or two replacements in the favor of weightier material, but the two substantial works present were served well.

The 'Devil's Trill' Sonata, which seems to get less and less devilish as time goes on and more composers *moderne* burst their shells, presented its familiar frenzies

sympathetic hands. The romantic beauties of the work and its technical peculiarities were well within Mr. Frank's ken. It is possible for the symphony to inspire a more fiery and more deeply emotional response from the performer, but Mr. Frank gave an illuminating exposition and one that encompassed the most important needs of the undying Spanish-French thesis. He was warmly applauded.

R.

#### Aniceta Shea Gives Debut Recital

Aniceta Shea, soprano, a winner of the Walter W. Naumburg Musical Foundation prize, gave her prize recital in the Town Hall on the afternoon of March 2, with Ernö Balogh at the piano. Miss Shea is a graduate of the New England Conservatory and a winner for New England in last year's contest of the Federation of Music Clubs.

The program began with 'Suicidio' from 'La Gioconda' which was followed by a group of Brahms and Schumann and a French group by Bachelet, Vidal, Ferrara and Cimara. After the intermission came songs in English by Balogh, Lehmann, Kramer and Beach, and a final group in German by Marx, Sibelius and Strauss.

Miss Shea's voice is an opulent one of great beauty in the middle register. In its lower reaches there was an unfortunate tendency to sing what used to be known as "chest tones" and the high voice was spread and lacking in color. There was also some unevenness in quality throughout. In soft passages the singer did some excellent singing, notably in Schumann's 'Heiss mich nicht Reden' and Ferrari's 'Le Miroir,' both of which the audience would gladly have had repeated. The Ponchielli aria and Cimara's 'Canto di Primavera' were less successful. The English group was good.

Miss Shea has much promise. If she can overcome present technical deficiencies, further experience may well bring her to a high place in the vocal field.

H.

RUSSELL ARMBRUSTER, pianist. The Barbizon, Feb. 23, afternoon. MacDowell's 'Keltic' Sonata, a Bach Partita and a group each of Brahms and Scriabin.

GLADYS MATHEW, soprano. Genevieve Bowman, accompanist. The Barbizon, Feb.

25, evening. 'New York Tonight' consisting of groups representing vocal programs in Carnegie Hall, a Cocktail Bar, a Viennese Restaurant, the Metropolitan Opera House, a Musical Comedy Theatre, Radio City and the Town Hall.

ALICE WHITNEY, soprano. Erwin Yaekel, accompanist. Assisting artists, MAX DE SCHAUENSEE, tenor; EDGAR WILLIAMS, violinist; JEAN SCHNEIDER, cellist, and WARREN CASE, pianist. The Barbizon, March 1, afternoon. Soprano arias from 'Louise,' 'Semele' and 'The Secret of Suzanne.' Tenor aria from 'Werther.' Song groups by Miss Whitney, and the Lekeu violin and piano sonata played by Messrs. Williams and Case.

NEW YORK MATINEE MUSICALE. Viola H. Steinmann, soprano; Joseph Posner, baritone; Walter Eisenberg, violinist; Evelyn Friesinger, pianist. Bertha Van den Berg, accompanist. Residence of Eleanor Matson Aria. March 1, afternoon.

#### Sidney Schachter in Recital

Sidney Schachter, pianist and winner of the MacDowell Club young artists contest, gave a recital in that club on the evening of March 2. In Bach's Chromatic Fantasia and Fugue, which began his program, he revealed a competent technique, though he failed to realize much of the immensity of the work. Couperin's 'Le Carillon de Cythere' was given a clear and limpid performance, and Beethoven's Sonata quasi Fantasia, Op. 27. No. 1, written, like so much of the Bonn master's music, with his tongue in his cheek, was congenial to Mr. Schachter's abilities. He performed it with obvious relish.

A Chopin group, Debussy's 'La Soirée dans Grenade,' MacDowell's Improvisation, Op. 46, No. 2, Stojowski's 'Theme cracovien varié,' and a Fauré Impromptu concluded a program which was welcomed by an approving audience.

P.

#### Women's Philharmonic Society Celebrates Thirty-fifth Anniversary

The Women's Philharmonic Society of New York, Leila Hearnes Cannes, president, celebrated its thirty-fifth anniversary with a concert in the Hotel Pennsylvania on the afternoon of Feb. 24.

Assisting artists were Elizabeth Topping, pianist, who was heard in Schumann's Fantasy in C, three Brahms Intermezzi and a Chopin Etude; Alfred Morgan, tenor, with Clara Korn at the piano, in songs by Lully, Mozart, Schubert and others; Evelyn Ross, soprano, who sang works by Irene Varley, the composer at the piano, and the Women's Philharmonic Society instrumentalists in Mozart's E Flat Quintet and other works, which were played with taste and discrimination. Many noted composers and artists were guests of honor at the meeting.

P.

#### British Music at New School

An interesting program of music by contemporary British composers was given at the New School for Social Research on the evening of Feb. 3. The works heard included a Prelude, Cadenza and Fugue for Clarinet and Piano by Herbert Murrill; a Suite for Two Clarinets by Alan Frank; a group of songs for soprano by Delius, van Dieren, Ireland, Vaughan-Williams and Goossens; 'The Curlew,' settings of poems by Yeats by Peter Warlock, for tenor and instrumental ensemble; a Sonata for piano by Ireland, and a song group for soprano by Constant Lambert, Lord Berners, Bax and Bliss.

The artists taking part included Judith Litante, soprano; Charles Hayward, tenor; Helen Wright and Ivan Phillipovsky, piano; Norman Gifford, flute; Aaron Gorodner and Kalmon Bloch, clarinet and Bernard Herrmann, conductor.

N.

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## RECITALS OF NOTE IN PHILADELPHIA

**Marjorie Tyre, Marian Anderson,  
Iturbi and Others Heard  
in Recent Programs**

PHILADELPHIA, March 5.—At her graduation recital on Jan. 16 in Casimir Hall of the Curtis Institute, which held a capacity audience, Marjorie Tyre devoted the major part of her program to the works of her teacher, Carlos Salzedo, leader of contemporary composers for the harp. His 'Mirage,' 'Inquietude' and 'Communion,' poetic studies composed in 1918, very readily summon the moods of the titles, and Miss Tyre played them with interpretative finesse. Of much more modern tinge was the Concerto for harp and seven wind instruments (1926), original in conception and effectively scored for the supporting instruments with fine integration of the solo harp. A capital performance was given by Miss Tyre, Julius Baker, flute; Rhadames Angellucci, oboe; Julius Seder, bassoon; Ernani Angellucci, horn; Arthur Statter, trumpet, and Abe Portnoy and Edward O'Gorman, clarinets, with the composer conducting. The finale of four dance-forms, gaillard, pavane, farandole and minuet, were characteristic. The other numbers were a harp version of the Handel 'Harmonious Blacksmith,' Variations, originally for harpsichord, and the C Minor Sonata of Giovanni Battista Pescetti, (1704-66), which well represented the more traditional modes.

**"Return of the Native"**

The return of the native was attended with vast enthusiasm when a sold out Academy of Music on Jan. 16 greeted Marian Anderson, the colored contralto, on her first appearance in years, after European successes, in her home town. Her readvent showed her both as a distinguished member of her race and a great artist, marking advances both in sheer vocalization and in development of musicianship. The voice in quality and color, power and nuance, is one of the great contralto organs of the time and it is used with wide variety of emotion and mood, pathos, drama and other phases registering convincingly. Miss Anderson covered a wide range in her program: five Schubert songs, including a rarely beautiful delivery of 'Die Allmacht' and the 'Ave Maria,' an opening group of Handel, revealing flexibility in florid song, three Sibelius numbers, the 'O Don Fatale,' from 'Don Carlos,' and a series of spirituals. This last was distinguished by the fact that unlike many colored singers who reach eminence in art-song, Miss Anderson has not surrendered the simplicity and sincerity demanded by the folk music of her race.

Alexander McCurdy, Jr., head of the organ department at the Curtis Institute, gave on Jan. 7 in Casimir Hall at the Institute, the first of this season's faculty artist recitals, his list ranging from well selected and well played Bach to equally well performed compositions of more recent times. The Bach included the Prelude and Fugue in E Minor, a group of choral preludes and a sprightly excerpt from the Second Trio Sonata in C Minor. Other works were 'Tumult in the Praetorium' from

Maleingreau's 'Passion' Symphony and 'Legend of the Mountain' of Karg-Elert.

The works of Arthur Cohn, a highly talented young composer, with markedly leftist leanings, were exhibited on Jan. 6 at the Ethical Culture auditorium, as the third of the series of seven programs featuring compositions of Philadelphia musicians. Mr. Cohn, who is a member of the Stringart Quartet, made a better impression in his works for the small instrumental forms, which included a suite for piano and violin and his third string quartet.

Seven songs set to texts by Robert Abrahams, exceedingly free in musical texture and even more free in speech, entitled 'The Pot Bellied Gods,' has a string quartet accompaniment, to the voice part. 'The Twelve' proved to be a poem for declamation, with musical background.

José Iturbi good naturally payed virtually a double program on Jan. 9 for a packed Academy on the occasion of the third of the All Star Concert Series under the management of Emma Feldman. His major matters of the formal program were the agreeable Haydn Sonata in D as a warming up exercise and a superb exposition of the 'Waldstein' Sonata of Beethoven. After the intermission Mr. Iturbi revealed the elasticity of his musicianship in Brahms's Intermezzi and a Rhapsodie and colorful Spanish works of Albeniz and Granados, and others.

W. R. MURPHY

### ALL-LOCKWOOD PROGRAM

**Music by Oberlin Instructor Given by Cleveland Museum**

oberlin, OHIO, March 5.—Cleveland Museum of Art presented on Jan. 26 a concert devoted entirely to the compositions of Normand Lockwood, professor of theory and composition at the Oberlin Conservatory of Music. All were premieres.

The student string quartet from the Oberlin Conservatory, composed of Edgar Alden, Dorothy Peterson, William Sokol and Ardyth Walker played two quartets, a group of singers from Western Reserve University, under Arthur Quimby, offered three vocal works, and Joseph Hungate of the Oberlin Conservatory faculty played Lockwood's 'Dichromatic' Variations for Piano.

For the fifth Oberlin Artist Recital, the Kolisch Quartet appeared on Jan. 16 in Finney Memorial Chapel.

### Louis Bachner Teaching in New York

Louis Bachner, noted teacher of voice, who has been in Berlin for many years, has come to New York and opened studios at 105 Riverside Drive. He will remain in New York until June when he plans to go to various European centres.

### Cornish School Receives Radio Studio

SEATTLE, March 5.—The Cornish School recently received a completely equipped radio broadcasting and recording studio for the use of students, as a gift of one of Seattle's interested philanthropists. Courses covering the various aspects of the radio field are now offered with complete laboratory facilities.

## Gee Celebrates Jubilee in Winnipeg

WINNIPEG, March 5.—A silver anniversary of great importance to Western Canada, and particularly to music in Winnipeg is that of Fred M. Gee, who this year is celebrating the twenty-fifth year of his career as impresario. His Celebrity Concert Series has brought to Winnipeg the most important artists and attractions of the music world and for the past two years, since an extension into wider territory, has increased the interest in music to Calgary, Edmonton, Saskatoon and Regina. Winnipeg had its first experience with the "series" plan on a subscription basis in 1927. But before that, its concert history was already in the making and Mr. Gee was the "power behind the idea."

Born in Cardiff, South Wales, Mr. Gee first realized his interest in the business side of music when he, as a choir boy, sold programs. Coming to Winnipeg in 1902, he was satisfied with a professional career as organist and accompanist for many years, during which he got to know all of the visiting musical celebrities by playing their concert accompaniments and established an enviable musical reputation. Then in 1911, he had his first taste of managerial problems and compensations. As a partner with the late Joseph Tees, his first concert was one by Mischa Elman that year. Then he branched out, bringing to this city such notables as Joseph Bonnet and Marcel Dupré, organists, Isa Kremer, Louis Graveure, the Koshetz Ukrainian Choir, Christine Miller, Yolanda Mero and Kathleen Parlow.

A decisive step in his career was a tour with Miss Parlow in 1921, when he began to see how the "series" idea worked in other cities. The really important stimulus came, he declares, when Galli-Curci drew a record audience of 7,200 in 1926, and her manager, Lawrence Evans, made the suggestion which determined him to proceed on a subscription basis.

### Introducing Subscribers to Themselves

Winnipeg had not known this idea before. But Mr. Gee, giving up all thought of teaching, and engaging seven artists for his first experiment, soon made them "series-minded," and boasted 600 subscribers in 1927, the concerts being given at Central Church. In 1929, two more attractions were added, and nine is the present number of the Celebrity Series, but subscribers are five times as many. In fact, this increase necessitated a move to larger quarters, and from 1930 to 1932 the Playhouse Theatre served, the latter year marking the opening of the new



Robson  
Fred M. Gee, Who Has Passed a Milestone  
in His Career as Winnipeg Impresario

Civic Auditorium, which now houses the subscribers and leaves just a little room for additional single ticket sales.

This season has been a typical one and the list shows the excellent judgment of Mr. Gee in reaching his audience's closest desires. That attainment, by the way, is not all guesswork, for Mr. Gee has instituted a ballot, by which subscribers confess their preference for a coming season. Winnipeg of 1935-36 is proud of having heard: Richard Crooks and Dalies Frantz in joint recital, the Moscow Cathedral Choir, the Minneapolis Symphony under Ormandy, La Argentina, the Ballet Russe and Ruggiero Ricci, with Percy Grainger, John Charles Thomas and Kirsten Flagstad still to come.

The 1934 expansion brought four artists to Calgary and Edmonton and two each to Saskatoon and Regina. Next year, the first two towns will have six artists. To "keep the business in the family," Mr. Gee has two sons, Edward in charge of the Calgary course, and Arthur assisting in Winnipeg.

Opera is not an unknown venture to this doughty impresario. In November, 1934, the San Carlo company drew 27,000 people during a week, in its first appearance here for eleven years, another source of pride to Mr. Gee.

Next year's plans have not been announced. They are always reserved as the "special extra" for the final concert, so that there are some 3,000 persons here waiting eagerly, not only for Flagstad's visit, but to "hear what they are going to hear."

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# MUSIC: A

## New Symphony—Some Early Works Revived

### A Worthwhile Native Symphony by William Grant Still

Another American composer appears in full orchestral score, this time William Grant Still with his 'Afro-American Symphony' (New York: J. Fischer & Bro.) This handsome partitur for conductor stands seventeen inches high.

Already performed this season by the New York Philharmonic-Symphony, this work merits high praise. Mr. Still is one of the most balanced of contemporary American orchestral writers. He is by no means a conservative, but he knows also that a composer must speak direct to the hearts of his listeners, if he wishes to be heard.

His score bears this dedication: "With humble thanks to God, the source of inspiration." Is that not almost Brucknerian humility? There is truly a note of sincerity in the four movements of the symphony. They are *Moderato assai*; an *Adagio* of remarkable warmth, an *Animato* and a splendid *Lento, con risoluzione* leading into a *Vivace*. Typifying each movement Mr. Still has quoted a verse by the Negro poet, Paul Laurence Dunbar, another singer of the aspirations of his race, one who contributed in his days, as Mr. Still is doing now, to the advancement of the art of the American Negro.

In short, this is a real symphonic expression, a work of solid worth, not pretentious, but able, in which the composer gives us good material that he has orchestrated in a fitting and sterling manner. It is a work that should be played often in all parts of the world. In many ways it is one of the most typical works ever written in this country. The instrumentation is for three flutes, two oboes and English horn, three clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, tympani, vibraphone, triangle, wire brush, small cymbal, cymbals, snare drum and bass drum, harp, celesta and the usual strings. A.

### Ingratiating Music By Early Composers

In pursuing their worthy task of rescuing from threatened oblivion the works of unknown earlier composers through the medium of their 'Antiqua' series, B. Schott's Söhne (New York: Associated Music Publishers, Inc.) now bring forward two thin volumes of Consort (House Music) by Mathew Locke, one of the outstanding English musicians of the seventeenth century, each set consisting of three suites for four instruments, either viols or flutes, or the modern string quartet or string orchestra.

The term 'Consort,' as the editor points out, was used to indicate both the home music circle and the music written for it. Locke's Consort was composed about 1660 and the three suites of the first set consist of four short movements each, a fantasia, a courante, an ayre and a closing sarabande. All are easy to play and those who like the characteristic flavor of the earlier English music will relish them.

Of more immediate appeal is the first set of the Twelve Trio Sonatas by G. Sammartini, the elder or London Sammartini, likewise issued in this series, with the same editor, F. J. Giesbert. The composer, born in 1693, wrote specifically for the many musical amateurs then in England, where he spent most of his life.

Designed for two recorders and basso continuo, to which a 'filling-in' part is added, these charming little sonatas may be played either by two violins, two flutes or violin and flute, with the two lower parts given either to the piano or to viola and



William Grant Still, Whose 'Afro-American Symphony' Is a Work of Solid Worth

cello. Each sonata consists of two allegros with a slow movement between, and the music is almost invariably of extraordinary vitality.

Turning their attention to neglected early composers for the harpsichord, or piano, the same firm has taken in hand Johann Kaspar F. Fischer, born in 1650, as a representative of the generation immediately preceding J. S. Bach.

The collection published embraces a Praeludium in chords, six little fugues in F, interesting mainly as miniature studies in the form, a brace of preludes and fugues in which the kernel of one of Bach's favorite architectural devices may be found, and two partitas.

The best music is to be found in the suites. The Allemande and Gigue of the C Major partita more closely resemble the later Bach developments in the corresponding forms than any other movements, most of which are quite naive by comparison, the courantes in particular scarcely adumbrating the eventual development of their form; but the gem of the collection is the little sarabande in D, with the dance of the same type in the C Major suite running it a close second.

### Early Ensemble Music by Caldara and Mozart Revived

The most recent additions to the 'Continuo' collection of early and unfamiliar ensemble music published by the Universal Edition in Vienna (New York: Associated Music Publishers, Inc.) are a *Sonata da Camera* by Antonio Caldara (1670-1736), who is credited with having exerted a considerable influence upon Haydn and Mozart through his church music, and *Three Little Sonatas* by Mozart.

The Caldara sonata, in G Minor, for two violins with amplified basso continuo for harpsichord (which, of course, may be played on the piano), comprises four short movements, a dignified and somewhat Handelian Allemande, a gently gay Corrente, a lively Gigue and a spirited Gavotte, not barred according to the now accepted gavotte accent, the whole composition requiring only ten minutes for performance.

The delectable Mozart sonatas are three of ten composed for two violins, cello or double bass and organ or piano, to be played during the celebration of High Mass at Salzburg Cathedral.

The first, in D, and the third, in F, are sparkling outpourings of Mozart in his most vivacious mood when he was twenty, while the second, an Andante in E Flat, dating from his fifteenth year, has the characteristic appealing wistfulness of his slow movements in full measure. L.

### Geminiani Sonatas Edited by Finney

In what is called 'Smith College Music Archives,' an album of 'Twelve Sonatas for Violin and Piano (Violoncello *ad lib.*)' by Francesco Geminiani, edited by Ross Lee Finney, has been issued as No. 1. The college at Northampton, Mass., actually sponsors the publication, seen-through the press by Edwin F. Kalmus, New York, who acts as its sole agent.

How great the music of Geminiani is those of us know who have had occasion to investigate. Mr. Finney, of the Smith Music Department, has done an excellent job in preparing the piano parts from the figured bass and is to be congratulated on his fitting and sensible "realizations." In his prefatory note he tells us that he believes these Twelve Sonatas, Op. 1. have never been issued in a contemporary edition. This is true, in all likelihood, as we know only of isolated cases of Geminiani sonatas being published in various German catalogues, often in editions not too trustworthy.

The greatness of the music of this pupil of Corelli and Alessandro Scarlatti, this Italian violinist who spent so much of his time in England, surpasses almost anything that we know of similar date. All these twelve sonatas are gems and they should be carefully studied, not only by violinists for their violinistic worth, but by musicians who wish to know more about the genius of those inspired Italians, who flourished in what was, indeed, a golden period (from about 1650 to 1775). The cello part, to be used *ad lib.*, is little more than a bass and is quite in character.

It is something of a pity that so important an undertaking, sponsored by the trustees of a major American college, should be presented in a facsimile lithographic edition, difficult to read, instead of in fine engraving and printing. To do justice to the purpose of the series, it is earnestly hoped that future volumes in the 'Smith College Music Archives' will be issued as here suggested. A.

### ■—Briefer Mention—■

#### Songs

'A Robin Sang in the Elm-Wood Tree.' By Richard Kountz. An altogether charming song in light vein, graceful, simple and winning, with a little refrain on 'Ah' that should make it a favorite. High and low keys. 'De Cow Need a Tail in Fly-Time.' By Harvey Enders. Light in a different way is Mr. Enders' song, a characteristic song in Negro dialect, touching on a little known phase of life among the slaves. Medium voice. 'If I were King.' By Campbell-Tipton. A fine song, re-issued at the end of its first copyright. High and low (or medium) keys. 'The Abbot of Derry.' By Powell Weaver. An exceedingly clever song by one of this country's ablest song composers. High and low keys. 'Vespers.' By Franco Leoni. The composer of 'Tally-Ho' and 'The Birth of Morn' to say nothing of the opera 'L'Oracolo,' has again managed the senti-

mentally appealing with a sure hand. The words are his as well. High and low. 'Solace.' By Florence Wickham. The former Metropolitan Opera mezzo soprano, now devoting herself to composing, has written the words as well as the music for this effective, melodious song. Medium (or high) and low. 'How like a Rose.' By Martin Broones. 'Longing.' By Enrico Toselli. 'Mother-Love.' By H. Voigt. Arr. by Carl Deis. These three are ballads, the one by Broones lusly melodious, the second, 'Longing,' by the composer of the world famous Serenade, while the last is suited for Mother's Day in Mr. Deis's ably managed arrangement, written so that it can be played on either piano or organ. Two keys for the Broones and Toselli songs, one for the Voigt. (Schirmer.)

'Sleep, My Laddie, Sleep.' By Mortimer Browning. This is one of Mr. Browning's most appealing songs, a natural melodic one, and an ideal low voice song; the song that contraltos have been waiting for! The words are by Warwick F. Williams. (Gray.)

#### Sacred Songs

'Ave Maria.' By A. Buzzi-Pecchia. A smoothly written, melodious setting of the Latin text by one of the most experienced of song writers. The English text is an adaptation called 'Father of Mercies.' Dedicated to Mme. Carla Toscanini, wife of the conductor. High and low keys. (Schirmer.) 'Thou Blessed Christ.' By J. Louis Shenk. A hymn-like song for communion or general use for medium voice. The text is by the composer; there is also a German translation by Carl F. Haussmann, Ph.D. (Carl Fischer.)

#### For Unison Chorus

'Awake, Good People All.' By Basil Maine. A fine carol for Christmas singing by an English musician, highly regarded also as a writer on music. Mr. Maine's harmony is very neatly managed. (Augener.)

#### Part Songs

##### For Four-Part Women's Voices and Piano

'La Fiesta.' By Charles Wakefield Cadman. Using two California Spanish folk songs, Mr. Cadman has written one of the most attractive choral pieces we have ever seen from his pen. Good four-part women's choruses are not too plentiful. Here is one that stands out. There is a nice alto solo in habanera rhythm in the middle portion to contrast with the  $\frac{3}{4}$  rhythm of the main melody. The choral writing is skillful, the solo part effective, both when alone and in combination with the choral voices. The excellent poem is by Nelle Richmond Eberhart, Mr. Cadman's collaborator in many of his best works. (Galaxy.)

#### For Chorus of Mixed Voices

'Beauty Eternal.' Choral Rhapsody by Samuel Richard Gaines. An excellently made work based on Saint-Saëns's Prelude to 'The Deluge.' Mr. Gaines has not only treated the material freely, but has written his own text and expressive recitatives. There is an incidental solo for soprano and violin obbligato throughout. (Ditson.)

#### For Organ

'Oesterreichische Orgel Sonate.' By Franz Neuhofer, Op. 220a. An elaborate 'Austrian Organ Sonata' published by the 'Neuhofer-Gemeinde' or 'Neuhofer Community' at Linz, Austria. The composer has revelled in writing none too interesting contrapuntal music, weaving much that is uninspired around Haydn's Austrian national hymn. (Vienna: Universal Edition. New York: Assoc. Music Publ.) A.

#### For Band

##### Scores

'A Childhood Fantasy.' By Clifford P. Lillya. A series of nursery tunes, such as 'London Bridge,' 'Three Blind Mice,' etc., worked into a brilliant concert piece scored for either symphonic or full band. 'Dance of the Buffoons,' by Rimsky-Korsakoff. Transcribed by Harvey A. Sartorius for either symphonic or full band. Both of these works should lie within the technical range of a high school band. (Witmark.) R.

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## ALLOO NEW HEAD OF HOUSTON SYMPHONY

Succeeds Alfred Hertz as Conductor for Spring Term—Free Concerts Attract

Houston, March 5.—Houston has a new leader for its symphony this month and next in the person of Dr. Modeste Alloo who was introduced to concertgoers on March 9 when the orchestra played the next to the last of its season's programs. Dr. Alloo succeeds Dr. Alfred Hertz who was conductor for the January and February programs.

At his first concert Dr. Alloo chose to contrast the styles of four composers: Cherubini, represented by his overture to "Anacreon," Mendelssohn, by his Third Symphony; Bizet by his "L'Arlesienne" Suite No. 1, and Berlioz with the Overture to "Benvenuto Cellini."

At the February concert, Leslie Hodge, Australian pianist, made his American debut playing Tchaikovsky's Concerto in B Flat Minor Op. 23. Both soloist and orchestra won a success.

The free public concerts given on Sunday afternoons at the Houston Museum of Fine Arts under the auspices of the Tuesday Musical Club have drawn an average attendance of 200 this season. The program on March 1, directed by J. Moody Dawson, presented Mrs. Guy Stowell, contralto; Grace Word, violinist; and Fields Hurst, pianist, with Mrs. Donald Wade-man and Mrs. Harry R. McLean as accompanists for Miss Word and Mrs. Stowell, respectively.

The most popular of the local weekly musical events are the Friday luncheon-musicales arranged by the Junior League. On March 6, Ruth Burr, pianist, was to perform a Caprice on the "Airs de Ballet" from the Gluck opera "Alceste," and four pieces based on the story of Robinson Crusoe by Richard Stevenswill. The First Methodist Church was to present the Latvian Russia Singers on March 8 in a program "The Great Vespers of the Russian Church."

Highlights of February were the concerts of the Trio Italiano, presented by the Tuesday Musical Club, and of Josef Hofmann, pianist, presented by Edna W. Saunders.

Mrs. Saunders will bring her announced musical season to a close on March 16 when she presents the St.



Art Service W.P.A.

Dr. Modeste Alloo, Now Conducting the Houston Symphony

Louis Symphony under the baton of Vladimir Golschmann. However, there is a possibility of an April date for the Philadelphia Orchestra with Leopold Stokowski conducting.

INA GILLESPIE GROTE

## PITTSBURGH HEARS SOLOISTS OF NOTE

Feuermann and Spalding Are Heard in Recitals—Local Symphony Appears

PITTSBURGH, Pa., March 5.—This month's Art Society's program brought Albert Spalding, violinist, and Andre Benoit in an excellent program including, "La Folia" variations, a Mozart concerto and a Brahms sonata. Mr. Spalding is one of Pittsburgh's favorite soloists.

The orchestra at Carnegie Tech, under the direction of J. Vick O'Brien, gave its semi-annual program in Carnegie Music Hall on Feb. 16. Soloists were Mildred Cox, pianist, who played the Symphonic Variations of Franck; Milton Berlin, tenor, in the Spring Song from "Die Walküre," and Annette Rosenson, pianist, playing the seldom heard Moskowski Concerto. The orchestra gave Tchaikovsky's "Romeo and Juliet" Overture, and the Prelude to "Lohengrin."

Tuesday Musical Club presented an all-Bach program by William Stone, violinist, and Editha Weikal, organist. Chorales were sung by the audience, directed by Mildred Weaver Gaston. The String Ensemble, under Ruth Thoburn Knox, accompanied the violinist.

The Y. M. H. A. presented Emanuel Feuermann, cellist, as a newcomer to Pittsburgh. The performance was almost in the nature of a sonata recital with Wolfgang Rebner at the piano. Beethoven's Sonata in A, a Stravinsky Suite and the Grieg Sonata with three miniatures of Granados, Bloch and Popper composed the program.

### String Groups Appear

The String Symphonic Ensemble, Oscar Del Bianco, conducting, offered three first performances here and an American premiere. C. P. E. Bach's Sinfonia, Julius Harrison's Prelude-Music, and Peter Warlock's Serenade all found favor; Mario Pilati's Suite had a good reading. Bloch's Concerto

## MUSIC CLUBS MARK BOSTON FORTNIGHT

Handel and Haydn Society Gives All-Wagner List—Flute Club in Eightieth Concert

BOSTON, March 5.—Symphony Hall recently housed the Handel and Haydn Society in an all-Wagner program conducted by Thompson Stone, the soloists being Edith Mason, soprano; Richard Crooks, tenor, and James R. Houghton, baritone. Not in a long time has this chorus offered better singing, although it may be pertinent to question the wisdom of so extended a program. Considering the fact that neither Miss Mason nor Mr. Crooks specialize in Wagnerian roles, their work was commendable, although Mr. Crooks might to his advantage have given more freely of his voice. Mr. Houghton's voice is of heroic proportion and well suited to the excerpt from "Die Meistersinger," which he sang with excellent effect.

The Boston Flute Players Club observed a significant event when it presented its eightieth concert under Georges Laurent in the Hotel Vendome on Feb. 23. Chamber works for unusual combinations of instruments comprised the program which listed the Beethoven Trio in C Minor, Op. 9, for violin, viola and 'cello; Casella's Serenata for clarinet, bassoon, trumpet, violin and 'cello; Hindemith's Kanonische Sonatine, Op. 31, No. 3, for two flutes, and the Glazounoff Quatuor Slave, Op. 26, for strings. Those taking part were Gaston Eleus, Norbert Lauga, Georges Laurent, Victor Polatschek, Jean Lefranc, Alfred Zighera, George Madsen, Raymond Allard and Georges Mager, all Boston Symphony men with the exception of Mr. Madsen. The afternoon was enlivened by the unexpected pres-

ence of Mr. Casella, who consented to conduct his Serenata, an amusing series of little musical etchings.

### Goding-Thiede-Zeise Trio Heard

At the Boston Art Club the Goding-Thiede-Zeise Trio has given the second of its present series of concerts, listing the C. P. E. Bach Sonata in G Minor for 'cello and piano, Messrs. Zeise and Goding; the Reger E Minor Trio, Op. 102, and the Turina Trio in D. A very large audience listened with obvious enjoyment.

Jordan Hall events have included a recital by the Scottish baritone Loudon Greenlees, who made a favorable impression in songs and arias by Handel, Schubert, Hugo Wolf, Strauss, Giordano and others. Stuart Ross accompanied. In this same hall Jan Smeterlin gave one of his delightful piano recitals, displaying his usual brilliant powers in a program which listed Beethoven, Brahms, Ravel, Chopin and others.

The Apollo Club, Thompson Stone, conductor, assisted by Lucille Monaghan, pianist, gave its 305th concert in Jordan Hall on Feb. 18. The club soloists were Ralph Tailby and Ben Thewlis, baritones, and the program featured songs of the sea by Converse, Bornschein, C. Villiers Stanford, A. Walter Kramer and Armstrong Gibbs. A miscellaneous group of spirituals and some choruses by Wilhelm Schaffer, van der Stucken and Foster-Baldwin completed the choral works. Miss Monaghan played works by Converse, Debussy and Ravel. An attentive audience bestowed applause upon chorus, conductor and soloists alike, not forgetting the excellent accompanist, Earl C. Weidner.

GRACE MAY STUTSMAN

### The Bohemians Hold Sixth Meeting

The Bohemians held their sixth regular monthly meeting of the season at the Harvard Club on the evening of March 2. The musical program was given by Georges Barrère, flutist; Dr. V. Ernst Wolff, harpsichordist, and John Herrick, baritone. Messrs. Barrère and Wolff began the program with Bach's E Major Sonata for Flute and Harpsichord. Following this, Mr. Herrick sang songs by Handel and Dr. Arne, and Dr. Wolff played Handel's E Major Suite giving as an encore, "Burlesque" by Krebs, and Mr. Herrick closed the program with a song group by Head, Kramer, Wolf and Trunk. For an encore he sang "Pool of Quietness" by Cator. Dr. Wolff played Mr. Herrick's accompaniments.

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# RADIO:

THE new series by the Pittsburgh Symphony under Antonio Modarelli opened on Feb. 27 with Maria Jeritza as soloist. With plenty of sponsored orchestral hours already set as examples, it is unfortunate that the Pittsburgh Plate Glass Company could not have chosen a more dignified presentation of its "commercials." To refer to "great music" and hope that thoughts of it will bring corresponding happy thoughts to the listener's mind about the paint and glass in his home is going back to the earlier and cruder ways of advertising one's product. Mme. Jeritza sang well and the orchestra played competently. Giovanni Martinelli was soloist on March 5, and Efrem Zimbalist was to be heard on March 12.

The Minneapolis Symphony under Ormandy was a guest attraction on the Magic Key of RCA on March 1, and Mischa Levitzki played piano solos. Lauritz Melchior was guest on March 8.

Alexander Gray, baritone, returns to the air on March 12, when he will be featured in the new Chrysler "Airshow" with Charles Hanson Towne over a CBS network at 8 p.m. . . . Ethyl Hayden was soloist with Philip James's Little Symphony over WOR on March 5; Bidu Sayao on Feb. 27. . . . Marjorie Edwards, young violinist, appeared with the Melody Master for the second time on March 8, WEAF network. . . . Leon Barzin was to be guest conductor of the WOR Wallenstein Sinfonietta on Mar. 11. . . . The Tollefson-Wier two-piano program over WMCA on Sundays at 1:15 is attracting attention.

Air premieres: Carlos Salzedo's Variations on a Theme in Ancient Style, for harp, Marjorie Call, soloist, on March 11 over CBS network at 4. . . . Lamar Stringfield's Symphonic Patrol, 'A Negro Parade,' given by the U. S. Navy Symphonic Band under Benter, over the NBC Blue network on March 4.

Fritz Reiner conducted the Curtis Symphony in works by Menotti, Goldmark and Beethoven over CBS on March 4. . . . The Pro Arte Quartet were to give the Library of Congress program over CBS on March 10—works by Milhaud and Malipiero.

### Manon' Overture by Vocelle Played in Quebec

QUEBEC, March 5.—The Société des Concerts de Québec Orchestra played a new work by Lucien Vocelle, the 'Manon' Overture, at the Palais Montcalm on Feb. 19. Assisting soloists on the program were Muriel Hall, Rolande Beland and Antonio La Montagne. Edwin Belanger conducted.

### TOSCANINI TAKES BATON FOR G. M. RADIO HOUR

Makes Single Appearance as Guest Conductor—Giannini and Eddy Are Soloists of Fortnight

An unusual array of artistry has been made available to the radio public in the past two weeks via the General Motors Hour. On March 1 Arturo Toscanini made his single appearance of the season as guest conductor, with Dusolina Giannini, soprano of the Metropolitan Opera, as soloist, and on the previous Sunday night, Nelson Eddy, popular screen and concert baritone, appeared with the orchestra under its regular conductor, Erno Rapee.

Mr. Toscanini chose a delightfully familiar program including the Overture to 'Der Freischütz,' 'Danse Macabre,' 'The Afternoon of a Faun,' the Serenade from Goldmark's 'Rustic Wedding,' and the Prelude to Act III of 'Lohengrin.' The mastery of the performance goes without saying. Miss Giannini, with brilliant quality and silken technique, sang the 'Cielo Azzurri' from 'Aida,' Strauss's 'Zueignung' and 'Drink to Me Only with Thine Eyes.'

Wolff's 'Du bist so jung,' George Chadwick Stock's 'Route Marchin,' Carpenter's Serenade and 'Adamastor, roi des vagues profondes,' from 'L'Africaine' were Mr. Eddy's eclectic and novel offerings. His singing of these works was a revelation of style and beauty of voice. Mr. Rapee gave vigorous readings of 'Finlandia,' the Bacchanale from 'Samson and Delilah,' Albeniz's 'Triana' and the March from Respighi's 'Pines of Rome.' Mishel Piasstro, concert-master, was the soloist for Wagner's 'Albumblatt.'

### Premiere of Jacquet Cantata in Johnstown

JOHNSTOWN, Pa., March 5.—The first performance of H. Maurice Jacquet's cantata, 'The Mystic Trumpeter,' based on the poem of Walt Whitman, was given by the Cantoral Singers of St. Mark's, assisted by the Child Singers of St. Mark's and a group of vocal and instrumental soloists, including Nicholas J. Parillo, trumpeter of the Pittsburgh Symphony, in Central High School Auditorium on Feb. 25. The composer was present as guest of honor. Charles G. McVay is instructor and accompanist for the singers.

Movies, music, criticism, Russia and Japan are among the subjects discussed in the January-February issue of *Modern Music*, published by the League of Composers.

### MUSICAL AMERICA for March 10, 1936

### Jacqueline Salomons Completes Tour of U. S. and Sails for Europe



Jacqueline Salomons, Violinist, Who Is Now Appearing in Paris in Concert and Recital

Jacqueline Salomons, violinist, sailed the first week in February on the President Harding for Paris after a recital tour in this country where she appeared in Elgar, Ill., Ashland, Wis., St. Paul, Minn., Texarkana, Tex., and Ashland, Ky. Previous to sailing she was heard in a program of the NBC Music Guild.

In Paris during the first week of March she was heard over radio station

Luxembourg, in an orchestra concert. She will be soloist within the next few weeks with one of the symphony orchestras of Paris and has been engaged to play in numerous other cities throughout France.

### Farwell Work Has Premiere by Michigan State College Symphony

EAST LANSING, Mich., March 5.—A new work, entitled 'Prelude to a Spiritual Drama' by Arthur Farwell of the music department faculty of Michigan State College was given with definite success by the symphony of the college under the baton of Michael Press on Feb. 20. Mr. Farwell made a short address before the performance giving a description of the work. Mr. Press also offered the Fourth Symphony of Tchaikovsky and Johann Strauss's 'Tales from the Vienna Woods.' The audience was the largest of the season.

### Hughes Appears with Stradivarius Quartet

The first of a series of chamber music concerts was given at the MacDowell Club on the evening of Feb. 24 by the Stradivarius Quartet (Wolfe Wolfsohn, Alfred Pochon, Marcel Dick and Iwan d'Archambeau) assisted by Edwin Hughes, pianist. The program, expertly performed, included a suite by C. P. E. Bach, transcribed by Henri Casadesus; Mr. Pochon's 'Fantasie Hebraique'; the Second Quartet of Leopold Kozeluch, and Brahms's Piano Quintet in F Minor. The ensemble was very well received.

### Some Musical Highlights on the Air

(Eastern Standard Time, P. M., unless otherwise noted.)

#### Symphony Orchestras:

New York Philharmonic-Symphony, Toscanini conducting. CBS network, Sundays at 3. Ford (Detroit) Symphony, Kolar conducting. Noted soloists. CBS network, Sundays at 9. General Motors Symphony, Rapee conducting. Distinguished soloists. NBC Red network, Sundays at 10. Cleveland Orchestra, Rodzinski conducting. NBC Blue network, Fridays at 10. (Beginning March 13.) Minneapolis Symphony, Ormandy conducting. NBC Red network, Thursdays at 11:35. (Ending March 12.) Pittsburgh Symphony, Modarelli conducting. NBC Blue network, Thursdays at 8.

Rochester Philharmonic, guest conductors. NBC Blue network, 3:15, on Jan. 23, Jan. 30, Feb. 20. Rochester Civic Orchestra, Harrison conducting. NBC Blue network, Wednesdays at 3. Eastman School Symphony, White conducting. Alternating with school ensembles. NBC Blue network, Thursdays at 3:15.

Los Angeles Philharmonic, Klempner conducting. NBC Red network, alternate Fridays (began Jan. 24) at 5:45. Boston Symphony, Koussevitzky conducting. NBC Blue network, Saturdays at 8:15. Chicago Symphony, Stock and DeLamar conducting. Mutual network from WGN, Saturdays at 9:15. Cincinnati Symphony, Goossens conducting. WOR, Mutual network, alternate Saturdays (began Feb. 15), at 8:30. NBC Symphony, Black conducting. NBC Blue network, Saturdays when Boston Symphony is on tour, 8:15. Radio City Music Hall, NBC Blue network, Sundays at 12:30.

#### Little Symphonies:

Alfred Wallenstein's Sinfonietta. WOR, Mutual network, Wednesdays at 9:30. String Symphony, Black conducting. NBC Blue network, Thursdays at 8:15. Bamberger Little Symphony, James conducting. Soloists. WOR, Mutual network, Thursdays at 8:30. String Sinfonia, Wallenstein conducting. WOR, Mutual network, Fridays at 10.

#### Operas:

Metropolitan Opera, complete broadcasts of Saturday matinees. NBC Red and Blue networks. Cesare Sodero Conducts. Soloists. Opera and occasional oratorio programs. WOR Mutual network, Mondays at 10:15. Understanding Opera. Soloists and chorus. Barlow conductor. CBS network, Tuesdays at 6:35.

#### Miscellaneous Programs:

Magic Key of RCA Symphony, Black conducting. Distinguished soloists. NBC Blue network, Sundays at 2. Showboat. With Lamont Ross, Winifred Cecil and Conrad Thibault. NBC Red network, Thursdays at 9. Women's Radio Review. Littau conducting. NBC Red network, Mondays at 4. Music Is My Hobby. Distinguished amateurs. NBC Blue network, Thursdays at 7:45.

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# OPERA: Florence Easton Rejoins Company

(Continued from page 20)

it with distinction besides singing the music well. Mr. Martinelli created the usual furor with the arioso and Mr. Bonelli with the Prologue.

Mr. Huehn, new to the role of Gianni Schicchi at the Metropolitan, although he has sung it elsewhere, gave a well rounded performance that upheld well the buffo style of both libretto and music. Miss Burke sang her one solo very beautifully and with Mr. Bentonelli made an appealing *cinqücento* pair of lovers. The ensemble was excellent. The American Ballet did its part to the satisfaction of the spectators. D.

## 'Die Walküre' Continues Evening Ring Cycle

The second performance of the Saturday Night Ring Cycle on Feb. 29 was notable for the return to the Metropolitan stage, after an absence of six years, of Florence Easton, who was one of the organization's mainstays for a number of years. Mme. Easton sang Brünnhilde. Gertrude Kappel was the Sieglinde; Karin Branzell, Fricka; Paul Althouse, Siegmund; Ludwig Hofmann, Wotan, and Emanuel List, Hunding. Artur Bodanzky conducted.

Mme. Easton brought to the role all the fine art which distinguished her performances in other seasons. Vocally, she showed no diminution in either volume or quality and her perfect diction was once more a thing to marvel at. The welcome given her left no doubt of the attitude of the audience to her return.

Both Mmes. Kappel and Branzell contributed much to their respective roles and Mr. Hofmann was a dignified and vocally fine Wotan. Mr. Althouse once more demonstrated his ability to handle well a difficult role, and Mr. List sang his passages with fine, dark-colored tone throughout. N.

## Gala Sunday Night Concert

What was designated as a "gala" program was given on Sunday evening, March 1, the singers being Hilda Burke, Helen Gleason, Margaret Halstead and Helen Jepson, sopranos; Dorothea Flexer, Helen Olheim and Irra Petina, contraltos; Paul Althouse, Frederick Jagel and Max Altglass, tenors; Désiré Défrère, baritone, and Ezio Pinza, bass. The American Ballet



Florence Easton Returned After Six Years' Absence as Brünnhilde in 'Die Walküre'

contributed an item and Wilfred Pelletier conducted. The Scènes Intimes included the duet between Tristan and Isolde with Brangäne's Warning from the second act of 'Tristan und Isolde' sung by Mmes. Halstead and Olheim and Mr. Althouse, and a portion of the first part of 'Cavalleria Rusticana' sung by Mmes. Burke and Flexer and Messrs. Jagel and Défrère. D.

## Bruna Castagna Enters Company as Amneris in 'Aida'

A performance of Verdi's 'Aida' displaying unusual merit, on March 2, served to introduce to Metropolitan Opera audiences Bruna Castagna, who had been heard in opera at the Hippodrome and also at the Lewisohn Stadium. Mme. Castagna as Amneris fulfilled all the promise that her work elsewhere had held out. The voice sounded as beautiful in quality as it had in previous hearings and she gave a highly convincing performance dramatically. She was accorded an ovation after the boudoir scene and another after the judgment scene.

Elisabeth Rethberg sang her customarily fine Aida and Giovanni Martinelli won

plaudits from 'Celeste Aida' to the final duet. Carlo Morelli was an effective Amenas, and Virgilio Lazzari as Ramfis and Louis D'Angelo as the King added to the



Sahm  
Gertrude Kappel Sang Venus in 'Tannhäuser'  
Among Other Important Roles

general high plane of the performance. Thelma Votipka and Giordano Paliarini completed the cast and Ettore Punzica conducted. N.

## GLEE CLUB, CHOIR AND BAND MUSIC AT LINCOLN

### Dr. Fellowes of London Gives Lecture at Doane College—May Carnival Arrangements Listed

LINCOLN, NEB., March 5.—An illustrated lecture on 'The Elizabethan Madrigal' was given at Doane College, Crete, on Feb. 16 afternoon by Dr. Edmund Horace Fellowes of London. A large audience was in attendance, including a delegation from Lincoln. During his stay in Crete Dr. Fellowes rehearsed the Doane Madrigal Chorus, Charles Sager, conductor.

The Cretonian Men's Glee Club, George Aller, conductor, sang at the Lincoln Emmanuel Methodist Church recently. Dorlen Scott Jones was soloist. William T. Quick and his University of Nebraska band of seventy-five gave a program attended by several thousand people at the University Coliseum as the final feature of the sixtieth-seventh Chapter Day celebration. Lenore Burkett Van Kirk, soprano, was soloist. A further feature was the playing of arrangements of music by Grieg and MacDowell, by the brass quartet of the University.

Final announcements have been made by the piano and choral committees of the State Music Teachers' Association for the carnival to be held in Lincoln under its direction in May. The piano groups, which will be participated in by children, adult amateurs, and professionals, will be directed by Leo Kucinski of the Lincoln Symphony. The Carnival chorus is under Oscar Bennett, H. I. Kirkpatrick, W. G. Tempel, and J. L. Heilman. Edith Lucile Robbins is president. H. G. K.

## NEW HAVEN FORCES IN SECOND CONCERT

### Mozart Concerto and Works by Brahms, Schumann and Sibelius Performed

NEW HAVEN, March 5.—The New Haven Symphony gave its second concert in Woolsey Hall on Dec. 2 with Hugo Kortschak, concertmaster, as guest conductor. Interest centered on the infrequent performance of the Mozart Concerto in C for flute and harp, with Arthur Schwaner and Anita Brookfield of the orchestra as soloists. It was worth hearing for its lovely melodies and its charming Andante. The cadenza of the first movement was composed for this occasion by David Stanley Smith, regular conductor of the orchestra. The remainder of the program consisted of Schumann's Overture to 'Genoveva,' Sibelius's 'Swan of Tuonela' and Brahms's Third Symphony.

Harold Samuel made his annual visit to New Haven on Dec. 6, playing an all-Bach program similar in character to that given in New York three days later. Kirsten Flagstad made her only Connecticut appearance in Woolsey Hall on Dec. 9 and proved that all the extravagant words of praise with which she was heralded were more than justified.

### Kortschak in Recital

Hugo Kortschak gave an interesting violin recital in Sprague Hall on Dec. 12, accompanied by his daughter, Alice. On his program besides a Mozart Sonata in B Flat, a Reger Sonata in D, Nardini's Larghetto and Paganini's Rondo, 'La Campanella,' was David Stanley Smith's 'Scenes from Tragedy,' dedicated to Mr. Kortschak.

The regular concerts of the New Haven Christmas Carol Choir came on Dec. 16 and 18. They were conducted by David Stanley Smith, who is responsible for many of the arrangements of the carols which are published by this society. H. Frank Bozian offered several organ works. The Civic Orchestra, under Hugo Kortschak and the management of Meyer Sokoloff, gave its second program on Dec. 22. The program included Weber's 'Freischütz' Overture, Bach's Cantata, 'Sleeper's Wake,' the Christmas Concerto of Corelli, Serenade in D Minor for 'cello with Leo Troostwyk as soloist, and works of Dvorak and Liszt.

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# ORCHESTRAS: Ray Lev Philharmonic Soloist

(Continued from page 12)

with its too frequent use of pizzicatti, its rascible and fragmentary melodies.

Kodály's Dances were much more worth importing, characterized as they were by the rapid changes of tempo, the fire and often melting tunes of their Magyar origin. With the exception of a single mishap in the woodwinds, they received a brilliant exposition.

The 'Siegfried Idyll' and Ravel's fairy tales, enhanced in performance by the size of the orchestra, were played with a deal

dutor. Soloists, T. Cella, harp; J. Amans, flute; S. Bellison, clarinet. Carnegie Hall, Feb. 29, morning:

Allegro from Brandenburg Concerto in G.	Bach
No. 3	Jig from 'St. Paul's' Suite
	Holst
Old Highland Cradle Song; 'The Rose of	
Alabama'	Pochon
Tarantella	Schelling
Introduction and Allegro	Ravel
Mr. Cella, Mr. Amans, Mr. Bellison	
Allegro ma non troppo, from Piano Quintet	Schumann
	Mr. Schelling

Music for small orchestra and of an intimate nature characterized the third of the Saturday morning children's concerts, Mr. Schelling as usual supplying the 'talkie' background for illustrative slides. The extract from the Bach concerto, played in lively fashion, and the Holst jig, were offset by Pochon's flowing Cradle Song; Schelling's Tarantella, vociferously received, completed the merry cycle.

In contrast, Mr. Cella, ably abetted by Mr. Amans and Mr. Bellison, gave a mellifluous performance of the Ravel work, overcoming technical difficulty, of which there was no hint in an effortless interpretation, with surety and grace. The "Everybody Sing" was led by a choir of Horace Mann Elementary School Choir and Mr. Schelling was aided by the Philharmonic's strings in the Schumann Quintet. P.

#### Anne Webber Soloist with Institute of Musical Art Orchestra

Orchestra of the Institute of Musical Art. Willem Willeke, conductor. Soloist, Anne Webber, cellist. Juilliard School of Music Concert Hall, Feb. 29, evening:

Overture to 'Tannhäuser'	Wagner
Concerto in A Minor, Op. 33	Saint-Saëns
Miss Webber	
Symphony No. 6 in B Minor	Tchaikovsky

Such a program as the above, while of staple timbre, represents a ponderable undertaking for a student orchestra. The young players of the Institute of Musical Art, however, have proved themselves before this to be well able to cope with symphonic problems devised by Wagner and Tchaikovsky. The demands in the Saint-Saëns, of course, are principally upon the soloist, but the orchestral accompaniment is not of the simplest.

Among all of the exhibition pieces

written for the 'cello (there are not many, to be sure) this composition by Saint-Saëns is one of the most brilliant. It is a work of glittering surfaces, if not of exceptional depths, and it requires a sure and facile technique if it is not to fail of its obvious purpose. The performance on this



David Diamond's Ballade Had Its First Performance by the Philharmonic-Symphony

occasion was one to do full credit to Miss Webber and to her talents as a cellist of real promise. The orchestra, and Mr. Willeke, too, were to be congratulated upon the quality of their support for the young soloist. E.

#### Pianist With Philharmonic

New York Philharmonic-Symphony. Hans Lange, conductor. Soloist, Ray Lev, pianist. Carnegie Hall, March 1, afternoon:

Concertino in F Minor	Pergolesi-Franko
Piano Concerto No. 3 in C Minor	Beethoven

Miss Lev	
'Once Upon a Time'	Bernard Rogers
'On the Steppes of Central Asia'; 'Polovtsian' Dances from 'Prince Igor'	Borodin

In the main a repetition of Thursday evening's performance, this concert had as its special point of interest the appearance of Miss Lev as soloist in the much-played Beethoven opus. A young New York pianist and a winner of the American Matthay Prize, Miss Lev has achieved an enviable reputation among the younger generation of keyboard artists. She has won enthusiastic praise as a technician and an interpreter in almost equal part, and her Beethovenian conceptions have met with particular favor. In this performance, she amply sustained her reputation with a discerning realization of this standard and melodically potent example from the concerto literature. Her tone was warm and of sufficient size to give the work its traditional weight; brilliance was present when desired, and a fine poetic strain was woven through the slow movement.

Mr. Lange repeated from the previous concert the admirable Franko arrangement of the Pergolesi Concertino and Rogers's five fairytale sketches. The tremendously vital dances from 'Prince Igor,' which Mr. Lange invested with the necessary abandon, formed a brilliant conclusion for a program of unusual variety. R.

#### Last of Chamber Orchestra Concerts

Philharmonic-Symphony Chamber Orchestra. Hans Lange, conductor. Town Hall, March 2, evening:

Music for Chamber Orchestra	Dante Fiorillo
(First time)	
'Water Idyl'	Walter Helfer
(First time)	
Ballade	David Diamond
(First time)	
Scherzo Caprice	Daniel Gregory Mason
Kammermusik, Op. 24, No. 1	Paul Hindemith

This was the fifth and final program of Mr. Lange's series illustrative of "Five Centuries of Chamber Music" sponsored

by the Bennington College Scholarship Fund. It has been announced that another series will be undertaken next season under the same auspices, and this is good news, for Mr. Lange has returned to currency music of a type and in a medium which gets scant attention these days. Some will say with justice that a good portion of such music gets as much attention as it deserves, but there is another portion which is at least as valuable as standard repertoire in any other form and certainly surpasses the salon fustian which threatens to become synonymous with chamber music.

Nothing in the present list, however, supports the above contention. All three novelties are distinctly inferior works, and the Hindemith suffers acutely from old age. The Mason work has the virtue of being painless, sure-fire entertainment. Mr. Fiorillo, though he has written some 350 compositions in his twenty-eight years, needs to remember that ensemble unity and smooth voice leading are of first importance in writing for so small and heterogeneous a combination, especially if he wishes to use a melodic line of wide leaps.

Mr. Helfer knits his ideas together with greater skill and succeeds in developing a mood picture, inspired by the flow of a placid stream, with considerable imagination. Twenty-year-old Mr. Diamond displays more authentic stuffs and accords them a thoroughly professional treatment. All three, however, want incandescence, originality and a sense of responsibility to music as a communicative rather than a prismatic art.

R.

#### Forum-Laboratory Program Given

The second concert of works derived from programs of the Composers' Forum-Laboratory, a Federal music project, was held at the Federal music building on the evening of Feb. 26. The program included Seven Associated Movements for violin and piano by Henry Cowell, played by Ruth Kemper, violinist, and Hyman Kurz-Weil, pianist; Charles Haubiel's 'Vox Cathedralis,' for two pianos played by Helen Norfleet and the composer; Four songs for soprano and string quartet by Marion Bauer, sung by Louise Taylor assisted by the Modern Art Quartet and conducted by Arthur Hartmann.

Two movements from Jacobi's Concerto for 'cello and orchestra were played by Eleanor Aller, with the composer at the piano, and several of his songs were interpreted by Miss Taylor. The program, warmly received by a discriminating audience, was concluded by Harold Morris's String Quartet, in memory of Oliver Denton, played by The Modern Art Quartet. P.

#### Stradivarius Quartet Plays for Benefit of Finch School Day Nursery

The Stradivarius Quartet, Wolfe Wolfinsohn and Alfred Pochoin, violins; Marcel Dick, viola, and Iwan d'Archambeau, 'cello, gave a concert in the Lenox Little Theatre on the evening of Feb. 19, for the benefit of the Finch School Day Nursery. The organization offered Beethoven's quartet in C Minor, and that by Brahms in A Minor. In both of these works the playing was of charm and the ensemble excellent throughout. Of the two, the Brahms was perhaps the more interesting and in this the quartet reached a high level of performance. N.

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Ray Lev Was Soloist in a Beethoven Concerto Under Hans Lange

of delicacy and grace that seemed to carry over from the preceding Mozart Symphony, and was entirely in keeping with the spirit of the latter. P.

#### Third Children's Concert Given

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## ST. LOUIS SYMPHONY AT MID-SEASON PEAK

### Reiner Is Guest—List, Milstein and Casadesus Soloists Under Golschmann

ST. LOUIS, March 5.—Fritz Reiner appeared as guest conductor of the St. Louis Symphony for the eleventh pair of concerts on Jan. 31 and Feb. 1. It was Mr. Reiner's first appearance in this city and his profound musicianship was transmitted with spirit and enthusiasm through the orchestra. His program included a Handel Overture in D (arranged by F. Wüllner); Brahms's Second Symphony; Ballet Suite from *Cephale et Procris* by Grétry-Mottl, and works by Debussy and Berlioz. The Handel and Grétry numbers were heard here for the first time.

The twelfth pair on Feb. 7 and 8 brought Eugene List as soloist. He gave a dexterous and clean-cut performance of the Concerto by Shostakovich. Mr. Golschmann opened with Moussorgsky's 'A Night on Bald Mountain,' and gave the first performance anywhere of a short and rather inconsequential work, 'Cloches dans la Vallée' by Albery Verley.

The ninth pair of symphony concerts on Jan. 10 and 11 brought Nathan Milstein as soloist. The program:

Overture to 'Oberon'.....	Weber
Concerto in D.....	Tchaikovsky
Mr. Milstein	
'Tod und Verklärung'.....	Strauss
'Daphnis and Chloe' (Suite No. 2)....	Ravel

Mr. Milstein, who has appeared many times with the orchestra, was in his very best form and gave an excellent reading of the concerto. There was a beauty and brilliancy to his playing that brought outbursts of applause after each movement. Mr. Golschmann's accompaniment was in perfect accord. The orchestra showed a fine spirit in the Weber overture and gave a transcendent reading of the Strauss tone poem. The concluding ballet fragments were deftly handled by Mr. Golschmann.

### Kroeger Tablet Unveiled

After a short tour the orchestra returned for the tenth pair of concerts on Jan. 24 and 25. Robert Casadesus, pianist, being the soloist. The program:

Symphonic Poem: 'Mississippi, Father of Waters'.....	Kroeger
Concerto in D 'Coronation'.....	Mozart
Mr. Casadesus	
Scherzo, 'Queen Mab' from 'Romeo and Juliet,' Op. 17.....	Berlioz
'Siegfried's Rhine Journey' from 'Götterdämmerung'.....	Wagner
'Siegfried's Funeral March' from 'Götterdämmerung'.....	Wagner
'Ride of The Valkyries' from 'Die Walküre' .....	Wagner

'Mississippi, Father of Waters,' by Ernest R. Kroeger, was played in memory of that composer who contributed so much to the cultural life of St. Louis, and its performance served as a prelude to the unveiling of a bronze

HERBERT W. COST

### AMERICAN WORKS GIVEN

#### Program of Music by Native Composers at C. C. N. Y.

A unique program was presented on Feb. 24 in the auditorium of the School of Commerce of the College of the City of New York, when compositions of fifteen living American composers were heard. The occasion signalized the publication by Carl Fischer, Inc. of the series entitled 'Masters of Our Day,' undertaken last summer by Lazare Saminsky and Isadore Freed, who as its editors, invited the fifteen composers to write music for piano which might be used for educational purposes. The desire was to acquaint young piano pupils with the contemporary idiom, so that it would not seem strange to them, when later they study modern music.

Dr. Howard Hanson, director of the Eastman School of Music, himself one of the selected composers, presided. After being introduced by Mr. Freed, he delivered an address on 'New Vistas in Music Education.' Later in the evening Mr. Saminsky spoke on 'Tradition in a Changing Tonal World' and Mme. Olga Samaroff-Stokowski on 'The Growing Young Student and his Relation to Modern Music.'

Pieces by Douglas Moore, Henry Cowell and Randall Thompson were played by Harry Cumpson, while Irene Jacobi played works by Werner Josten and her husband, Frederick Jacobi. Aaron Copland, Bernard Wagenaar and Mr. Freed played their own music, Frank Sheridan works by Emerson Whithorne, Deems Taylor and Mr. Saminsky. The program was concluded by Nadia Reisenberg, performing pieces by Arthur Shepherd, A. Walter Kramer, Dr. Hanson and Roger Sessions.

### Ballet Russe Appears in Memphis

MEMPHIS, March 5.—The Monte Carlo Ballet Russe appeared here on Feb. 12 under the auspices of the Beethoven Club, Mrs. J. F. Hill, president, in a program that included 'Les Presages,' 'Les Sylphides,' and 'Le Beau Danube.' On Feb. 16, the Beethoven Club gave an afternoon of American music, largely songs, open to the public.

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## SIR HAMILTON ENDS ROCHESTER TENURE

### Harty Conducts Elgar Work in Final Concert of Season With Philharmonic

ROCHESTER, March 5.—The Rochester Philharmonic, Sir Hamilton Harty conducting, was heard in its fifth matinee of the season on Feb. 20. It was Sir Hamilton's last appearance as conductor for the season, and the program and good playing by the orchestra combined to make it a memorable concert. The program consisted of Elgar's Introduction and Allegro, for string quartet and orchestra, Haydn's Symphony in B Flat, and Dvorak's Symphony No. 2 in D Minor.

The Elgar music was played by the Kilbourn Quartet, Gustav Tinlot, and Millard Taylor, violins; Samuel Belov, viola, and Paul Kefer, cello. Sir Hamilton was recalled five or six times to bow his acknowledgments.

José Iturbi gave a piano recital at the Eastman Theatre on Feb. 28, to a capacity house. The audience gave him an ovation, both in his capacity as pianist and as the coming permanent conductor of the Rochester Philharmonic. During the intermission the president of the Rochester Civic Music Association, Rev. George E. Norton, announced to the audience the pleasure that the Civic Music Association and music lovers of the city were taking in the prospect of having Mr. Iturbi as permanent conductor of the orchestra.

Angna Enters gave a recital at Kilbourn Hall on Feb. 18, before a capacity audience. Kenneth Yost was at the piano.

Irene Gedney, pianist, was soloist with the Rochester Civic Orchestra, Paul White, conducting, at the Eastman Theatre on March 1. She played Liszt's Hungarian Fantasy for piano and orchestra, with authority and brilliance.

MARY ERTZ WILL

Performances of the 'Hippolytus' of Euripides, and 'Oedipus at Kolonus' of Sophocles will be given in the Greek theatre at Syracuse in Sicily during the coming summer with incidental music to the first by Giuseppe Mulè, and to the second by Ildebrando Pizzetti.

Isidor Achron to Make Tour of Europe After Recital in New York



© C. Maillard Kessler  
Isidor Achron, Pianist, Who Will Appear in Four European Countries This Spring

After his New York recital, scheduled for March 16 in the Town Hall, Isidor Achron, pianist, will depart for a series of European engagements. His season abroad will start with recitals in Amsterdam and The Hague on April 25 and 27, followed by appearances in England, France and Spain. He will return to New York in June.

At his Town Hall recital Mr. Achron will be heard in a group of Bach preludes and fugues; Beethoven's Sonata, Op. 2, No. 1; a Chopin group and miscellaneous compositions by Shostakovich, Debussy, Ravel, Prokofieff and Liszt.

### Lamar Stringfield Revives 'Legend of John Henry'

Lamar Stringfield, for three months regional director of the Federal Music Project and conductor of the North Carolina Symphony, and now supervising music projects in Richmond, Va., has recently completed and revised his symphonic ballad, 'The Legend of John Henry,' and is writing a book upon the simplicity of advanced orchestration, based upon practical experience.

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## Koussevitzky and Burgin Conduct Boston Symphony in Novel Programs

(Continued from page 3)

conductor of the orchestra, took charge of the seventeenth pair of concerts on Feb. 28-29, at which time Leonard Shure, Boston pianist, appeared as soloist. The program:

Overture to 'Euryanthe'.....	Weber
Concerto No. 5 in E flat, Op. 75....	Beethoven
Mr. Shure	
Symphony No. 2.....	Roy Harris
(First time)	
Symphonic Dance from 'The Basque Venus'	
Op. 14 .....	Wetzler

That Mr. Burgin is sympathetic toward the young American composer was evidenced by the inclusion of Mr. Harris's Symphony No. 2 upon this program. In the work under discussion a motif, acknowledged as from the Beethoven Fifth, which he has invented is awkward, the orchestration sparse, and the entire effect barren. Possibly Mr. Harris so intended it to be, but barrenness without nobility does not greatly excite one's interest in what is to follow. The second movement is captioned "Molto cantabile" and contrived of material canonically treated. The word "cantabile" is, in this instance, misleading. Mr. Harris no doubt took considerable enjoyment in the construction of this movement, but the average listener, unfortunately deprived of rudimentary knowledge, has a right to demand something further than mathematical accuracy. The third and final movement is the most interesting. In it the orchestration is stimulating and the thematic material engrossing, but despite the fact that the entire symphony is musically grammatical, it bears the same esthetic relation to the early works of

his composer's predecessors as do those of John Franklin Genung to Robert Browning. Mr. Harris, who was present at the Saturday evening performance, obviously felt his indebtedness to Mr. Burgin and the orchestra.

### Wetzler Dances Applauded

In 1929 Mr. Burgin conducted the first performance in Boston of the Wetzler Symphonic Dance. His score is based upon the rhythms of several Basque dances...Fandango..Zortziko..Espata-dantza and Arin-Arin, but with the exception of the melody in the Espata-dantza, all the themes are original with the composer. The work came to a colorful performance and must have given satisfaction to the composer whose appearance upon the stage was a signal for a storm of applause which, however, he did not acknowledge until he had called the orchestra to its feet, a graceful gesture.

The great 'Emperor' concerto is a

considerable order for a pianist of mature powers. Mr. Shure's youthful impetuosity led him into a few excesses easily remediable; it also infused his performance with a freshness that gave vitality to some of the less inspired measures. With wider experience should come deeper penetration, which in turn should enable Mr. Shure to give a more moving performance than he now finds it possible to offer in passages such as those occurring in the Adagio movement, although his brilliant technique won him a notable success.

The fourth concert of the Tuesday afternoon series was also conducted by Mr. Burgin on Feb. 25. The program comprised orchestral works familiar to Boston Symphony patrons and included the Rameau Ballet Suite edited by Felix Mottl, Excerpts from 'The Damnation of Faust' by Berlioz, the Roussel Symphony No. 3 in G Minor, Op. 42, and the Ravel Chorographic Poem 'La Valse.' The soloist was Jean Bedetti, first 'cellist of the orchestra, who played the well remembered Saint-Säens Concerto No. 1 in A Minor, Op. 33. The orchestral works were given a distinguished performance and Mr. Bedetti won an ovation for the perfection of his playing. GRACE MAY STUTSMAN

Club of Cincinnati for the second consecutive season and on Feb. 16 gave a recital at the University of Kentucky for the third consecutive year. She was also re-engaged by the Orpheus Club of Ridgewood and Newark, Frank Kaschau, conductor, as well as the Operatic Club of Montclair, Julius Zingg, conducting, where she sang in the 'Vagabond King.'

Sergei Barsukoff, pianist, who has recently returned to America following several seasons in Europe, will give a New York recital at Town Hall on April 4. Arthur Loesser, pianist, will be soloist with the Cleveland Symphony on March 26 and 28 playing Dohnányi's Variations for piano and orchestra.

Margaret Hamilton, pianist, and Marianne Kneisel, violinist, will appear in sonata recitals next season under the concert management of Vera Bull Hull and programs of quintets, trios and quartets will be given by the Marianne Kneisel String Quartet and Miss Hamilton.

Irene Williams, soprano was soloist with the Jacksonville, Fla., Symphony on Feb. 17, singing the 'Jewel Song' from 'Faust,' Ora Witte, soprano, and Stanley Lichtenstein, tenor, appeared on Feb. 20 in a joint recital for the Brooklyn Institute of Arts and Sciences. Catherine Toomay, mezzo-soprano, and Daniel Harris, baritone, will appear at the Brooklyn Institute on April 15.

Robert Crawford, baritone, sang Valentin in 'Faust' with the Rochester Opera Company on Feb. 7 and 8 and was heard in the Bach B Minor Mass with the New York Oratorio Society, Albert Stoessel conducting, on March 3 at Carnegie Hall. Mr. Crawford will give his annual New York concert at Town Hall on March 21.

## VARIED MUSIC FARE

### Local and Visiting Artists Find Favor with Audiences in Canadian City

WINNIPEG, March 5.—The twentieth anniversary dinner of the Men's Musical Club, Leonard D. Heaton, president, was held in the Fort Garry Hotel on Feb. 17. The speakers were J. W. Dafoe, W. L. McTavish, L. W. Brockington and Sidney E. Smith.

Muriel Cottingham, Leonard Heaton, pianists, and Wilfred Davidson, baritone, gave the program at the Women's Musical Club on Feb. 17. The St. Philips Operatic Society gave Lionel Moncton's musical comedy on February 19. H. P. G. Fraser was musical director, B. Lovegrove producer and the dances were arranged by F. Walters. John Goss, baritone, and his London Singers presented a varied program in the Auditorium on Feb. 19. Clifford McCormick was the assisting pianist. The concert was the third of the 1935-36 Famous Artists Series, under the direction of Frederick Shipman.

Ruggiero Ricci, violinist, appeared in recital here on Jan. 13, under the auspices of the Celebrity Concert Series. The accompanist was Sanford Schlussel. Fred M. Gee was the local manager.

### Romilly Singers Heard

The Romilly Group of Boy Singers from Wales gave three programs on Jan. 13, 14, 15, directed by H. M. Williams. The concerts here were presented by C. P. Walker.

The program of Jan. 8 of the Wednesday Morning Musicale was devoted to the works of Mozart. The following contributed to the program: Lyla Brown, soprano; Lulu Putnik, Filmer Hubble, Frank Thorolfson and Mrs. J. Roberto Wood, pianists; Irene Diehl, violin; Michael Barton, viola; Ted Gaskill, 'cellist and J. Roberto Wood, baritone.

Dewi Jones, boy soprano, gave a recital in Knox Church on Jan. 27. Knox Choir, under the leadership of W. Davidson Thomson, and Miss Diehl, violinist, assisted. Mrs. J. V. Dillabough and Frank Thorolfson were the accompanists.

The students of Daniel McIntyre

## ATTRACTS WINNIPEG

High School gave three performances of Gilbert and Sullivan's 'Gondoliers' under Ethel Kinley on Feb. 19, 20 and 21. Mary Cussans was in charge of dancing and Florence Long of the dialogue.

The University of Manitoba Glee Club presented 'Ruddigore' in five performances commencing Feb. 5 in the Auditorium concert hall. Winona Lightcap was the conductor, Edith Sinclair, producer, and Mary Cussans in charge of dancing.

Classical, romantic and modern music were featured at the Wednesday morning Musicale held on Feb. 27 at the Fort Garry Hotel. Those contributing to the program were John Waterhouse, violinist; Ronald Gibson, pianist; Cecile Henderson, pianist; Gladys Whitehead, soprano, and Roberta Briggs, pianist.

The program of the Wednesday Morning Musicale, Eva Clare, president, on Feb. 12 included the winning selections in the competition for violin, piano, and song compositions sponsored by the club. Sir Ernest MacMillan was judge. Professor Watson Kirkconnell spoke on 'Canadian Overtones.'

Nathan Milstein, violinist, was the guest artist of the Women's Musical Club on Feb. 3. Leopold Mittman was accompanist.

Winners in violin were Frank Thorolfson, Barbara Pentland, E. A. Halsey and Agnes Sigurdson; in piano, Richard Hines, Russell Standing and Miss Pentland; voice, T. H. Hannay, Harold Green and E. A. Halsey. Performers were Mary Graham, Irene Deihl, Marguerite Cullip, Isabelle Pease, Palmi Palmason, Victor Scott, May Lawson, Roberta Briggs and Gladys Whitehead.

MARY MONCRIEFF

## HULL ARTISTS ACTIVE

### Mary Hopple, Barsukoff, Loesser and Others in Varied Activities

Artists under the management of Vera Bull Hull are actively engaged in many fields this season. Mary Hopple, contralto, has proven her popularity with audiences this season by the number of her re-engagements. On Feb. 13 she was soloist with the Orpheus

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## NOTABLE MUSICAL FARE IN DETROIT

Hofmann Gives Recital—Molinari Concludes Symphony Tenure—Golschmann Enters

DETROIT, March 5.—Some of the most exciting concerts Detroit has heard in the past decade were included in the recent musical fare.

Josef Hofmann, appearing here for the first time in several years on Jan. 27 in Masonic Auditorium, presented one of the most stimulating piano recitals ever heard in Detroit. Never has he played better here. In addition to two of his own compositions, the twenty-four preludes of Chopin, the Beethoven A Flat Sonata and Liszt's Polonaise in E, Mr. Hofmann offered works of Handel, Gluck-Sgambati, Beethoven-Saint-Saëns and Rubinstein.

Bernardino Molinari's fourth and fifth appearances, his last two as guest conductor of the Detroit Symphony, took place on Jan. 23 and 25 in Orchestra Hall. At the Saturday night popular-priced concert, hundreds were turned away.

Isidor Philipp, pianist, was presented for the first time in Detroit at this concert, playing the Bach Concerto in D for piano, flute and violin, with Ilya Schkolnik, concertmaster, and John Wummer, first flute, assisting.

Mr. Molinari conducted the orchestra in stirring performances of the Tchaikovsky Sixth Symphony and Respighi's "The Pines of Rome."

### Milstein Heard for First Time

Nathan Milstein, violinist, made his Detroit debut at the Jan. 23 concert in the Dvorak Concerto, Op. 53. Mr. Milstein is one of the most impressive of the younger virtuosi before the public today. His success was instantaneous and his return engagement is eagerly awaited.

The orchestra offered the Tchaikovsky symphony at this concert also, as well as Mr. Molinari's excellent transcription of "L'Isle Joyeuse" and the immortal Largo of Handel.

Vladimir Golschmann, of the St. Louis Symphony, was the next of the guest conductors, appearing for the first time here Jan. 30. In a program of familiar compositions of Beethoven, Mozart, Ravel, Richard Strauss, Mussorgsky and Wagner, Golschmann revealed himself as a fine student of music, a conscientious workman and a competent baton-wielder.

### Young People's Program

The program for the fourth of the Young People's Concerts, Feb. 8, brought Olga Fricker and Her Concert Dance Group, in a ballet program with the orchestra, under Victor Kolar, occupying the pit. Edith Rhett Tilton gave the explanatory notes. Miss

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Four Performances of  
Tchaikovsky Concerto  
Given by Selma Kramer



Progress  
Selma Kramer Was Soloist in the New York Civic Orchestra's Tchaikovsky Program

Four performances of the Tchaikovsky Concerto in B Flat Minor were given during February by Selma Kramer, pianist, with the New York Civic Orchestra, a unit of the WPA Federal Music Project. In an all-Tchaikovsky program, conducted by Eugene Plotnikoff, Miss Kramer played the concerto with the orchestra in the McMillin Theatre of Columbia University on the 10th, in the Bronx County Building on the 14th, in the Brooklyn Museum on the 15th and at the College of the City of New York on the 16th. Other works were the Overture, "Romeo and Juliet" and the Fourth Symphony.

Fricker's offerings were so successful it is likely a similar program will be included in succeeding series.

The Jooss European Ballet was seen in Detroit for the first time on Feb. 1 in Orchestra Hall, under auspices of the Detroit Concert Society. Four ballets were presented with telling effect. Particularly impressive were "The Big City" and "The Green Table."

Poldi Mildner, pianist, gave her second Detroit recital of the season on Feb. 3 in Orchestra Hall. She devoted her program to the works of Beethoven, Brahms, Schumann, Chopin and Rosenthal.

Pro Musica, Detroit Chapter, enjoyed one of its most successful evenings at its second program of the season on Feb. 7 at the Detroit Institute of Arts, when the Detroit Woodwind Ensemble, with the aid of Edward Bredshall, pianist, appeared. John Wummer, flute, Dirk van Emmerik, oboe, Marius Fossenheimer, clarinet, Joseph Mosbach, bassoon, Albert Stagliano, French horn, and Bredshall, were responsible for a series of first performances of the works of some twelve composers, eleven of them moderns, that won enthusiastic approval.

Rosa Raisa, dramatic soprano, appeared in recital on Jan. 24 in Orchestra Hall. Dorothy Wittich played the accompaniments.

Jan Kubelik, violinist, assisted by his daughter, Anita, also a violinist, and his son, Rafael, pianist, composer and conductor, were presented in recital on Jan. 29 in Orchestra Hall.

HERMAN WISE

## KANSAS CITY HEARS MID-SEASON EVENTS

Krueger Leads Philharmonic in Beethoven, Sibelius Works—Guest Soloists Hailed

KANSAS CITY, Mo., March 5.—The Kansas City Philharmonic, Karl Krueger, conductor, attained the peak of its season's accomplishments on Feb. 21 and 22 when it performed Beethoven's "Eroica" Symphony. Approximately 7,000 attended this concert, with Gladys Swarthout, mezzo-soprano of the Metropolitan Opera, as soloist in arias from "Carmen" and "La Gioconda," accompanied by the orchestra. Beethoven's "Coriolanus" Overture, Rachmaninoff's "Vocalise" and Chabrier's "España," completed the program.

Sibelius's First Symphony was added to the repertoire of the Philharmonic at the concerts of Feb. 5 and 6. Its performance under Mr. Krueger was impressive and stirring. Claire Dux was soloist in music of Richard Strauss, Mozart and Carpenter. The Bach-Wood Finale from Suite No. 6, won the string section an ovation and Dvorak's "Carneval" Overture and Enesco's "Roumanian" Rhapsody No. 1, were additional works.

The Philharmonic Chamber Music Society gave a complimentary concert for patrons and friends on Feb. 10 in Edison Hall. The ensemble includes a quartet, which with Joseph Harding, Markwood Holes, Harold Newton and Harry Sturm, embodies high abilities of ensemble playing. The Haydn D Major Quartet was played with authority and finesse. Harold Newton's composition "Romance," revealed in its first performance, creative gifts of a high

order. The woodwind group includes Brown Schoenheit, Fred Joste, Fred Pronio, Phillip Farkas, William Kruse and Savino Rendina.

Powell Weaver gave his annual organ recital on Feb. 25. His new concerto for violin and piano, played by Joseph Harding, concert-master of the Philharmonic with the composer at the piano, was exceptionally well received. The Temple Choir assisted in works by Brahms, Mozart and Martin.

Musical events that have stirred more than casual interest, have included a lecture-recital by Mrs. Edward MacDowell, sponsored by the Kansas City Musical Club. A group of Powell Weaver's songs were sung charmingly by Mrs. Raymond Havens, contralto, with the composer at the piano.

Mrs. Jean Smith Barker and Richard Canterbury, pianists, were heard in the first movement of the MacDowell D Minor Concerto.

Mrs. MacDowell was guest of honor at a luncheon given by the trustees of the Kansas City Musical Club.

Fritz Kreisler was heard by an audience of over 4,000 in the opening event of the University Concert Series, managed by Donald M. Swarthout, dean of the School of Fine Arts, Kansas University. Ignaz Friedman, pianist, was the second artist on this series.

BLANCHE LEDERMAN

### Mabel Downs and La Forge in Joint Recital

DARIEN, CONN., March 5.—Mabel Miller Downs, soprano, and Frank La Forge, composer and pianist, appeared in a joint recital at Olde Kings Highway on Jan. 26. Miss Downs was heard in five Schumann Lieder and four songs by Debussy. Mr. La Forge played works of Guiraud, Chopin, MacDowell, Poldini and his own Romance.

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## FULL HOUSES FOR DENVER CONCERTS

**Eddy, Flagstad and Cadman Are Among Visitors—Symphony Gives Program**

DENVER, March 5.—The Oberfelder-Black management has offered two programs on their subscription series which included two performances of the Ballet Russe and the first appearance in Denver of Nelson Eddy. The Ballet Russe attracted two capacity audiences.

It fell to the lot of Mr. Eddy to break all records of attendance in Denver for many years. There were 4,500 in the audience. The artist was most enthusiastically received and it was necessary to call in the police to save this popular young singer from the hands of his women admirers, who almost mobbed him at the close of the concert, in their efforts to secure his autograph.

His program was varied and showed his lovely voice to excellent advantage. He responded to numerous encores. Theodore Paxson, accompanist and pianist, was most effective in his work as soloist and accompanist.

### Annual 'Messiah' Performance

The annual performance of 'The Messiah' was held on Dec. 29, under the direction of Clarence Reynolds. Soloists were Josephine Neri, soprano; Delphine Murphy, contralto; Robert Edwards, tenor; and Ben Gilbert, bass.

Pro Musica presented the Byzantine Vocal Ensemble at Central Christian Church on Jan. 13.

The third concert in the Civic Symphony series was given on Jan. 19 at the City Auditorium. Mr. Tureman chose the Symphony in E Flat of Schumann, which is especially adapted to the Civic Symphony group, and they have never appeared to better advantage. Helen Bartow, assistant concertmaster, played Lalo's Symphonie 'Espagnole.'

Another sell-out was the recital, earlier in the season, of Kirsten Flagstad, soprano of the Metropolitan Opera. Edwin MacArthur, a native of Denver,

was her accompanist. Another earlier event was the appearance of Charles Wakefield Cadman in a program of his own compositions in which he was assisted by a quartet.

JOHN C. KENDEL

## VISITING ARTISTS AID SAN ANTONIO CALENDAR

### Ballet Russe, Instrumentalists, Mexican Festival Recent Important Events

SAN ANTONIO, March 5.—The Ballet Russe drew a large audience to the Municipal Auditorium on Feb. 7, under the sponsorship of Elizabeth A. DeVoe. Isabel Laughlin, pianist of Chicago, gave a recital on Feb. 19, in the auditorium of Incarnate Word College. The young pianist is a technician of distinction. The San Antonio Musical Club entertained members and guests with an annual Mexican Fiesta on Feb. 3. Mrs. Lewis Krambs Beck, life-president, presided. Among the speakers were Mayor C. K. Quin and Dr. Otto Wick. The program was furnished by Mexican musicians. Mrs. Lewis Moyer was chairman.

Virgil Fox was presented in an organ recital on Jan. 10, at the Municipal Auditorium under the sponsorship of Walter Dunham, organist and choir director of St. Mark's Episcopal Church.

The newly organized Randolph Field Tuesday Musical Club, Mabelle New Homes, president, held an open meeting on Dec. 10 in Randolph Field Post Chapel with guests from San Antonio, San Marcos, New Braunfels and Seguin music clubs present. Taking part in the program were Estelle Jones, organist; Mrs. Olin Homes, soprano; Mrs. Homes, violinist; Mrs. G. J. McMurray, soprano; Margaret Kuhn, contralto, and Barbara Brown, soprano. Estelle Jones played the accompaniments.

The San Antonio String Orchestra recently organized and conducted by Jerome Rappaport, made an initial appearance in concert on Jan. 23, in San Pedro Playhouse. Mozart, Purcell, Grieg and Tchaikovsky received excellent interpretation in a program suitably chosen for the small group of players. Mr. Rappaport, who appeared as soloist in a piano group by Schubert, Chopin and Rachmaninoff, is a product of the Juilliard School of Music in New York.

The Composers' Club gave its first concert of the season recently. A composition for women's voices by Francis de Burgos was sung by the Girls Glee Club of Jefferson High School, the composer conducting. A piano work by Louise D. Fischer was played by Mary Terrell. Songs by Alice Mayfield Brooks were sung by Monette Shaw, contralto, accompanied by Mrs. Brooks. A piano work by Sister M. Elaine, of Our Lady of the Lake College, was played by Mary Lucy Clarke. A composition for voice by Frederick King was sung by Carl Kramer, the composer, accompanying.

Mischa Levitzki, pianist, appeared at San Pedro Playhouse recently under the sponsorship of Elizabeth A. DeVoe.

G. M. T.

### Nathan Ensemble Concertante in Youth Concerts

The first in a series of three Saturday mornings of chamber music for young people was given in Aeolian Hall by the Nathan Ensemble Concertante, with Charlotte Lund, soprano, as soloist and

commentator, on Jan. 18. The ensemble includes Morris and Eva Nathan, violins; Joseph Zallo, viola; Carl Ziegler, 'cello, and Joseph Wolman, pianist.

Schumann's Quintet, an old French suite by an unknown composer, and shorter works by Tartini, Boccherini and Beethoven, began the program. Miss Lund was heard in Haydn's 'My Mother Bids Me Bind My Hair,' and Nevin's 'The Woodpecker's Song.' The rest of the program was devoted to 'musical comics' and included Beethoven's Trio, 'Kakadu' and Herbert's 'Cat and Mice' and 'The Donkey and the Driver.'

Aaron Gorodner, clarinetist, was added to the usual personnel of musicians for the concert of Feb. 15, and was heard in Richard Wagner's rarely played Adagio for clarinet and strings and a Mozart Minuetto and Allegretto con Variazioni. C. F. Abel's Symphony Op. 10, No. 3, was played for the first time in America, an Old English Suite by Wm. Byrd was performed, and Miss Lund sang several delightful airs for her young audience.

P.

Camera Club on Jan. 26. Merrie Mitchell Maier, soprano, is soloist, weekly, with The Octavians over station WCFL. Wilbur Held, Mario Salvador and Esther Wunderlich, organ pupils of Frank Van Dusen, appeared on a program in the University of Chicago Chapel on Jan. 28.

### Chicago Conservatory Adds Leslie Arnold to Faculty

CHICAGO, March 5.—Chicago Conservatory of Music announces the engagement for its faculty of Leslie Arnold, bass-baritone and teacher of singing. A graduate of the Utica Conservatory of Music, he continued his studies in New York with Dudley Buck with whom he came to Chicago in 1929 as a member of the faculty of the Columbia School of Music. He has made numerous concert appearances and has been soloist for five years with The Northerners on the air.

## Schools & Studios

### La Forge-Berumen Pupils Heard at Darien, Conn.

A concert was given for the benefit of the Darien M. E. Church at Darien, Conn., on the evening of Feb. 21, under the direction of the La Forge-Berumen Studios. Emma Otero, coloratura soprano; Ernesto Berumen, pianist, and Frank La Forge, composer-pianist, presented the program. Miss Otero sang an aria and two groups of Spanish songs in costume all of which won her ovations. Mr. Berumen played two groups of solos with brilliance and interpretative finesse. Mr. La Forge played the accompaniments with his customary artistic taste and at the conclusion of the program gave as an organ solo his own arrangement of the Mexican song 'Little Star.'

### Pupils of Edgar Schofield to Fill Important Concert Dates

Pupils of Edgar Schofield, New York teacher of singing, are booked for important concert dates in the near future besides having filled a number during the past month. Virginia Marvin will sing the leading role of Kathie in 'The Student Prince' on March 26 and 27, in the War Memorial Auditorium in Trenton, N. J. Robert Halliday, baritone, has had an outstanding success in a six-weeks engagement at the Miami-Biltmore Hotel, Miami, Fla.

John Deacon, tenor, was booked for a recital in Bellville, Canada, on March 10, and at the Studio Club, New York on March 17. Gertrude Sa Voie has been engaged for a recital before the Professional Women's Club of New Bedford, Mass., on March 29. Arthur Bailey, tenor, was scheduled to give recitals for the Schools Women's Association in Newark, N.J., on March 10, and at Columbia University under the auspices of the Harmony Club of New York, on March 21.

### Harold Berkley and Marion Kahn Give Fourth Studio Recital

The fourth in the series of musicales by Harold Berkley, violinist, and Marion Kahn, pianist, assisted by guest artists, was given in their New York studios on the evening of March 2. The program comprised Purcell's Sonata in B Minor for two violins, 'cello and piano played by Mr. Berkley and Hazel Rood, violins; William Durieux, 'cello, and Miss Kahn, piano.

The second item was Bach's Sonata for two violins and piano with Mr. Berkley, Miss Rood and Miss Kahn, and the concluding number was Brahms's Trio in E Flat (The 'Horn' Trio) with Mr. Berkley, Mr. Durieux and Miss Kahn. Excellent ensemble and artistic interpretations were given to all the works and they were enthusiastically applauded by the large audience.

## Passed Away

### Mrs. Jessie Applegate Cost

St. Louis, Mo., March 5.—Mrs. Jessie Applegate Cost, mother of Herbert W. Cost, for many years correspondent here for MUSICAL AMERICA, died on Jan. 19, after an illness that kept her confined to her bed for more than thirty years. Mrs. Cost, who was seventy-four, was a graduate of the Cincinnati College of Music in piano and organ and was an early member of the Matinee Musicals of Indianapolis, where she formerly lived and where she was a prominent teacher of piano.

### Mrs. Stephen D. Stephens

FLUSHING, L. I., March 5.—Mrs. Agnes Lazar Stephens, widow of Stephen D. Stephens, and daughter of Sigismund Lazar, former head of the music department of Packer Institute, died here on Feb. 20, in her eighty-first year. Mrs. Stephens in her youth was prominent as a church and concert soprano.

### Mrs. Daniel P. Hays

Mrs. Rachel H. Hays, widow of Daniel P. Hays, died in the Lenox Hill Hospital, New York, on Feb. 27, aged eighty-one. Mrs. Hays, who was prominent in various philanthropic enterprises, was an organizer of the Oratorio Society and also of the Haarlem Philharmonic Society.

### Contemporary French Music Given At the New School

A program of contemporary French music was given at the New School for Social Research on the evening of Feb. 17, under the patronage of Comte Charles de Ferry de Fontenouille, French Consul General of New York. The program included a string quartet by Henry Martelli; a Concerto for violin, 'cello and piano, by Georges Migot; a suite, 'Mania' by André Jolivet; 'Chansons Madécasses' by Maurice Ravel, and a Quintet in E Minor by Paul Le Flem. The artists taking part included Klaus Liepman and Antonio Esposito, violins; Alfred Troemel, viola; Carlo Piscitello, 'cello; Lydia Hoffmann-Behrendt, Charles Posnak and Harry Rubinstein, piano; Sybil Bayles, soprano, and Arthur Lora, flute.

### Activities at the American Conservatory of Music

CHICAGO, March 5.—Students at the American Conservatory have been active in various fields during the present month. Pupils of the La Berge Opera Class were heard in excerpts from 'Rigoletto' on Feb. 8. Mae Doelling Schmidt, pianist, gave a recital before the Albany Park Woman's Club on Feb. 10. Sylvia Sabonis McElroy, pianist, pupil of Olga Kuechler, was heard in Joliet and Downers Grove. Adele Zangrandi, soprano, pupil of Charles La Berge, was soloist for the Musica di

## WIDE VARIETY IN ST. LOUIS EVENTS

### Ballet, Recitals and Ensemble Performances Enliven the Musical Round

ST. LOUIS, March 5.—Alfredo Casella, pianist; Alberto Poltronieri, violinist, and Arturo Bunucci, 'cellist, calling themselves "Trio Italiano" appeared on the Principia Concert and Lecture Course on Feb. 7. The program consisted of works by Haydn, Brahms, Beethoven, Clementi, Saint-Saëns and a transcription of Mr. Casella's "Siciliana e Burlesca."

The appearance of the Jooss European Ballet as the fourth offering on the Civic League course on Feb. 11 brought out an audience that completely filled the Municipal Opera House. The program brought "Ballade," "The Big City," "A Ball in Old Vienna," and the "Green Table." F. A. Cohen and John Coleman provided the accompaniments on two pianos.

Olga Samaroff Stokowski, while visiting her mother, Mrs. Carlos Hickenlooper, in April will appear in a series of musical lectures for laymen in the Arts and Crafts Hall of The Grand Leader, being conducted by Miss Verna Tandler, local pianist and teacher. This series has been designed by Mme. Stokowski and is finely illustrated with stereopticon slides and phonograph records.

At the regular monthly meeting of the Musicians Guild held at the Gatesworth Hotel, Vladimir Golschmann, conductor of the symphony, was the honored guest. Hugo Hagen presided and a delightful musical program was furnished by Corinne Frederick, pianist and Felix Slatkin, violinist. Percival Chubb was the speaker.

### Levitki and Feuermann in Recital

Mischa Levitzki, pianist, and Emanuel Feuermann, 'cellist, appeared in a joint recital at the Municipal Opera House on Jan. 14 as the third attraction of the Civic Music League.

The recent appearance of Alexander Brailowsky, pianist, in recital as part of The Principia Concert and Lecture Course after an absence of six years,

showed him to possess a ready command of the instrument and power to interpret the masterpieces of piano literature with fidelity and brilliant technique.

The Philharmonic, Alfred Hicks, conductor, gave its first performance of the season at the Scottish Rite Cathedral on Jan. 29. The orchestra showed a great improvement over last season and the program was extremely well given. Martin Teicholz, 'cellist, of the St. Louis Symphony was the soloist. He played the Dvorak Concerto with orchestra and several smaller numbers, accompanied by Edna Feldman.

HERBERT W. COST

## NOTED RECITALISTS IN CAPITAL CITY

### Several Metropolitan Opera Artists Appear—Young Musicians Make Washington Debuts

WASHINGTON, March 5.—The re-appearance of Lotte Lehmann at Mrs. Lawrence Townsend's Musicale on Feb. 12, delighted her many admirers here. On the same program, Emanuel List, bass, made his debut in this city and scored much success. The artists were accompanied by Erno Balogh and Fritz Kitzinger.

Other singers who gave recitals recently were Marian Anderson, presented by the Music School of Howard University at the Armstrong High School Auditorium on Feb. 18; Rosa Ponselle on Feb. 19, at Mrs. Townsend's Musicale, and Lily Pons, at Constitution Hall on Feb. 23 on the Dorothy Hodgkin Dorsey Course. The accompanists for these artists were Kosti Vehanen, Stuart Ross and Arpad Sandor, respectively.

Two young violinists had an opportunity of Washington debuts: Orlando Barera, who assisted Miss Ponselle and Bernhard Ocko, who was heard at Constitution Hall assisting Miss Pons, both of whom made very good impressions. Likewise Mercedes Giron, coloratura soprano, who made her bow on Feb. 14. Her co-artist was Basil Toutorsky, composer-pianist who was heard in several works including some of his own. The Cuban ensemble assisted, and Vincent Ellsworth Slater was accompanist.

### Symphony and Chamber Lists

Artur Schnabel, pianist, gave an unforgettable Beethoven program at Constitution Hall on Feb. 17, presented by Dorothy Hodgkin Dorsey.

A string quartet composed of William Kroll, Nicolai Berezowsky, Nicolas Moldavan and Joseph Schuster played music by Haydn and Beethoven, and was accorded a warm reception at the Library of Congress on Feb. 17.

On Feb. 21, the National Symphony, Hans Kindler conducting, presented an all Russian program, with Efrem Zimbalist, violinist, as soloist in the Glazounoff Concerto.

A lecture on Bach at the Art's Club by Sade Styron and a program of Bach's music for the Washington Music Teacher's Association by James Friskin on Feb. 24, were the two recent events in honor of the composer. Mr. Friskin was heard on the following evening at the Howard University in a varied program.

Alice Eversman

A one-act opera by Haydn, entitled "The Honey Thief" has recently been discovered in Hamburg.

## SCHELLING PLAYS PADEREWSKI WORK

### Conductor Becomes Soloist in Baltimore Concert — New Works Presented

BALTIMORE, March 5.—Ernest Schelling appeared recently for the first time as soloist with the Baltimore Symphony playing the "Fantaisie Polonoise" of Paderewski. Mr. Schelling, who is a pupil of Paderewski, with Bart Wirtz, the assistant conductor, entered into the spirit of the work to the delight of the audience. The concert also marked the premiere of a new work, "Leif Ericson," by Franz Bornschein, the Baltimore composer, which was presented by Dr. Schelling with a thorough appreciation of its vivid instrumentation and thematic content. The composer was called to the stage to acknowledge the applause.

At the fourth Symphony concert for Young People Dr. Schelling gave a descriptive talk about the percussion section of the orchestra. Eichheim's "Siamese Sketch" and Carpenter's "The Hurdy Gurdy Man" from "Adventures in a Perambulator," were the outstanding works played.

The Treble Clef Club, Herbert J. Austin, conductor, with Lansing Hatfield, baritone, as soloist, and Elsa Melamet Schmidt and Lloyd Mitchell as accompanists, gave an interesting program at the Peabody Conservatory of Music Feb. 10, before a large audience.

### Educators' Meeting

The National Capital In and About Music Educators Club held its second meeting in Baltimore, with a program that began with a morning session at the Polytechnic Institute Auditorium. Dr. Edwin N. C. Barnes, director of Music Education, Washington, D. C., opened the conference. Addresses were made by Dr. David E. Weglein, Superintendent of Public Instruction, Baltimore; Frederick R. Huber, Municipal Director of Music, Baltimore; Henrietta Baker Low, past president, Music Educators National Conference, and John Denues, Director of Music Education, Baltimore.

The Trio Italiano, Alfredo Casella, pianist; Albert Poltronieri, violinist, and Arturo Bonucci, 'cellist, gave a concert at Cadoa Hall under the auspices of the Bach Club on Feb. 18. Very finely blended interpretations were given, the program featuring Italian works by Clementi-Casella and Pizzetti and Mr. Casella's own "Siciliana e Burlesca," all of which were brilliantly performed.

The first program of the Bach Club Ensemble at the Baltimore Museum of Art, Feb. 19, featured the initial performance of two movements from a new string quartet by Howard Thatcher, member of the Peabody faculty. The composer was called upon to acknowledge the applause. Besides the novelty, the program included a Beethoven piano quartet, the piano part played by Gardner Jencks, and the Respighi Quartet in D. Hendric Essers, Samuel Goldscher, Jerome Rosenthal and Mischa Niedelman constitute the personnel of the ensemble.

The music of Arnold Schönberg was the subject for discussion and illustration at the Peabody Institute on Feb. 19 by Lydia Hoffman-Behrendt.

Keith Falkner, baritone, gave the sixteenth Peabody recital on Feb. 21 with George Boolek at the piano.

F. C. B.

## CLEVELAND PLAYERS HEARD IN ITHACA

### Rodzinski Conducts Orchestra in Standard Program—Numerous Other Music Events

ITHACA, N. Y., March 5.—Arthur Rodzinski appeared here for the first time as conductor of the Cleveland Orchestra in a magnificent concert on Feb. 18.

The second of the evening faculty recitals at Cornell University was given by Andrew C. Haigh, pianist, on Feb. 25. The Beethoven Sonata in A, Op. 101, was the principal work. Mr. Haigh's second string quartet was played at a recent meeting of the Composers Club.

In a series of Sunday afternoon recitals at Willard Straight Hall, the artists on Feb. 9 were Pauline Terpstra Spenser, contralto, and Gertrude Morris Kirkshbaum, harpist, both of Ithaca. On Feb. 16 Donald Ingalls, Cornell violinist, gave a recital with Mrs. Helen F. Guerlac at the piano. On Feb. 23 three Buffalo musicians appeared in this series—William Breach, baritone; J. Stanley King, violist, and Estelle B. Breach, pianist.

### Schools Sponsor Concerts

A rival series of seven Sunday afternoon concerts, sponsored jointly by the Ithaca Public Schools and Ithaca College, was inaugurated on Feb. 16 with a concert by the Ithaca College Band, Walter Beeler, conductor, and Glenn Brown, xylophone soloist, together with a brass sextet. Craig McHenry, former conductor of the Geneva Symphony, conducted the Ithaca College Orchestra for the first time on Feb. 23 in a program featuring Harry Carney, arranger and pianist.

During Farm and Home Week at Cornell University, George L. Coleman directed the Cornell University Orchestra in a concert on Feb. 11, with Loudon Greenlees as guest soloist. Other concerts were by the Ithaca College Band, with Walter Beeler, on Feb. 12, and the Cornell Women's Glee Club, with Mrs. Eric Dudley, on Feb. 14.

Renald Ingalls, new head of the violin department at Cornell University, made an extremely favorable first impression in his recital. He was accompanied by Luther M. Noss, another newcomer.

José Iturbi gave a piano recital at Cornell University on Dec. 3. An ensemble from the Cornell University Orchestra gave a concert at Willard Straight Hall recently, under George L. Coleman. The four soloists were David Brown, violin; Robert Rosevear, horn; Matthew Jones, flute, and Francis Rosevear, English horn.

At recent meetings of the Composers Club the following compositions have been played: a string quartet by George Lam, a violin sonata by William Coad, a piano fugue by J. M. Barbour, and a sketch for two violins and piano by Carl Parrish.

J. M. B.

### Hubert Soloist with New Jersey Orchestra

ORANGE, N. J., March 5.—Marcel Hubert, 'cellist, was soloist with the New Jersey Orchestra in a concert given here on Feb. 25 under the baton of René Pollain, playing Haydn's Concerto in D, and several works by Bach. The orchestra performed Ravel's "Le Tombeau de Couperin," serenades by Haydn and Ropartz and Respighi's "Dances Antiques," in skillful fashion.

# NEW LAMBERT CHORAL WORK HEARD IN LONDON

**Composer's 'Summer's Last Will and Testament,' Work for Orchestra, Chorus and Baritone Voice, Given First Performance at B. B. C. Concert**

By BASIL MAINE

LONDON, March 1.

ALL music-making here has been overshadowed by the death of King George. But it can also be said that English musicians have used their art to deepen the significance of an immeasurable loss. On the day following the King's death there was no music. Radio could do nothing for us. The programs were abandoned and there was silence. On the next day an orchestral program was broadcast by the B. B. C. Symphony. It included the 'Egmont' Overture and Elgar's First Symphony, and each was an harmonious expression of what we were all experiencing.

The Elgar was especially appropriate, for in it we seemed to be living the last thirty years over again. There was also a specially written little work by Paul Hindemith, a Meditation upon Old Hundredth for strings and solo viola. The B. B. C. is anxious to inform us that it had been written in so many hours. More to the point was the fact that the music accorded well with the prevailing emotion and that we welcomed it as a tribute from a foreign musician.

On Jan. 27, just a week after the King's death, there was broadcast a tribute in poetry and music. The book was written and arranged by Mr. R. Ellis Roberts from the Books of Psalms and Ecclesiastes, from Shakespeare, Wordsworth, Tennyson, Masefield, Chesterton and Kipling. The prologue showed the age-long character of the throne of England. An interpretation of the late King's life, before and after his accession, followed. Finally there were a tribute of sorrow for the King's death and of homage to his memory. Among the compositions were the anonymous Asincourt Song, the rarely heard Funeral March from Elgar's 'Grania and Diarmid,' a Pavan by Gibbons, Sullivan's 'O Gladsome Light,' Parry's 'Jerusalem' (which King George loved so much), parts of Elgar's 'For the Fallen,' Vaughan Williams's setting of 'Greensleeves,' Purcell's 'Evening Hymn' and Elgar's setting of The Lord's Prayer from 'The Kingdom.'

On the same day, this writer was giving the second in a series of lectures on English music at King's College, University of London. The subject was William Byrd and one of the phonograph illustrations was his beautiful and austere 'Justorum Animae.' While the record was being played, the audience stood in homage.

## Choral Music to Fore

English choral music, especially that of the younger composers, has been much in evidence during the past few weeks. At the Royal Philharmonic concert on Jan. 30, two recent works were brought before the London audience, each of which had been first given by the Norwich Philharmonic Society. The first, called Nocturne, is for baritone solo, chorus and orchestra. The composer, E. J. Moeran, has dedicated it to the memory of Delius, and his affection for that composer's art appears



Constant Lambert, Whose Choral Masque Had Its First Performance

in the music as well as in the dedication, not least in the passage for baritone solo. This is not to say that it lacks individuality, but rather that the composer, in rendering tribute to the master, not unnaturally reflects his thoughts and spirit. The other work is a setting by Patrick Hadley of 'La belle dame sans merci' and is written for tenor solo, chorus and orchestra, perhaps one should say for orchestra and anvil. This anvil, incidentally, was struck by Moeran at the Norwich performance, and with such gusto that it became a case of one composer stealing another's thunder.

Hadley's setting has already been discussed in these columns. Both works were well received at the London performance. It is to be hoped that the Royal Philharmonic will continue its enterprise, for there are more than a few composers in need of such encouragement.

At the B. B. C. Symphony concert on Jan. 29, Constant Lambert's 'Summer's Last Will and Testament' was given for the first time under the composer's direction. The performers were the Philharmonic Choir, the B. B. C. Symphony and Roy Henderson. 'Masque' is the description given to this work, but in a concert performance this is hardly adequate. Yet it is hard to choose another description, for cantata and oratorio are not to be commended. 'Music for Chorus, Orchestra and Baritone Voice' is as far as we can go. The text is derived from the words of Thomas Nashe and provides seven episodes beginning with a Pastorale and Siciliana and ending with a Saraband ('Adieu! Farewell earth's bliss!')

No neo-classical label is to be attached to this work. Rather is the evidence of the composer's determination, already seen in the piano sonata and the piano concerto, to go his own way. If Lambert had intended to bid for the popular approval that was so rightly given to 'The Rio Grande,' he would not have conceived the present work with so cold an ending. Nor would he have burdened himself with so pedestrian verse as these examples from Nashe. Almost it appears that he has chained himself in order to incite a superhuman effort to free himself again. There are two episodes, however, where he is convincing, where he appears to have written the music he wanted to write. These are brilliant conceptions, the Brawles because of its vigorous rhythmic inventions, the Rondo because of its virtuosity in instrumentation.

In other episodes of the work, the composer is less positive; it is as if he were

avoiding the music he did not want to write rather than declaring for that which he desired to create. So that at the end, one is inclined to view 'Summer's Last Will,' as one more stage in a transition period. But there is enough brilliance and imagination here to warrant the belief that a culmination in the composer's development is at hand.

## B. B. C. Gives 'Oedipus Rex'

At the next B. B. C. concert on Feb. 12 Ernest Ansermet conducted a performance of Stravinsky's opera-oratorio,



Ernest Ansermet Conducted Stravinsky's 'Oedipus Rex'

'Oedipus Rex.' As an attempted reform the work is uncommonly interesting. Opera, so to say, has turned over a new leaf. We are to have no running after the false gods of pictorial scenery, pictorial solo voices, pictorial acting and pictorial orchestration. Strict economy is to be the rule, and a very good start is made in Jean Cocteau's libretto. His treatment of the Oedipus story is reminiscent of the feat of writing 'Crossing the Bar' on a sixpenny piece. The same strict economy appears in the music.

As in Handel, the choruses are the support of the structure; but since the structure is unlike that of a Handel opera-oratorio, we expect the supports also to be different. They are, of course, in invention, but their function is the same. The

## HAYDN'S 'THE CREATION' HAS CHINESE PREMIERE

### The Shanghai Songsters Give First Performance in China Aided by Municipal Orchestra

SHANGHAI, March 1.—The first performance in China of Haydn's Oratorio 'The Creation,' was given here on Jan. 14, with the Shanghai Municipal Orchestra, Mario Paci, conductor, assisted by the Chinese Choral Society, The Shanghai Songsters. The soloists were Mrs. M. Harvey and Eva Hwang, sopranos; Jen Hu, tenor, and Vladimir Shuslin, bass.

Shostakovich's Piano Concerto was given a first performance in Shanghai on Jan. 5, when the soloist was a local pianist, Mr. Itkis, who played with verve and finish. The next Sunday Symphony Concert will see the presentation of a local composer's new piano concerto based upon Chinese folksong. Mr. Avsholomov, whose tone poem 'In the Hutungs of Peking,' which was re-

Music-making in England Over-shadowed by King's Death—One Day's Tribute of Silence—Stravinsky's 'Oedipus Rex' under Ansermet

bare solo writing is another example of the "cutting down" process. Bare as it is, it is nevertheless extremely difficult in parts. Oedipus's high-spirited ornamental solos, for example, present extreme difficulties. They were bravely met by Walter Widdop. Jocasta's part is well defined. Her aria at the beginning of the second act gives us the bare essentials of her mentality and her position in the dramatic development. The work leaves a clear-cut impression of a tragedy.

In addition to the special performance of music during the period between the death and burial of King George, there has been a number of memorial concerts. That in Albert Hall on Feb. 4 drew a large audience and as a result the musician's benefit fund was considerably aided. Fifty trumpeters from the Royal Military School of Music played fanfares; the London Philharmonic Orchestra, conducted in turn by Dr. Malcolm Sargent, Sir Henry Wood and Sir Landon Ronald, played a number of English works including Sullivan's 'In Memoriam' Overture and the Prelude to Elgar's 'Gerontius.' Appropriately songs were sung by Eva Turner, Astar Desmond and John McCormack.

## Hastings Festival Acclaimed

One of the most enterprising boroughs on the south coast of England is that of Hastings, Sussex. Music in this town is regarded as an asset in spite of the liability it incurs. An excellent little orchestra is supported by the inhabitants and every year, with a little outside help, this orchestra holds a festival in the White Rock Pavilion on the sea front. Julius Harrison is the conductor, and under him an admirable standard of playing is maintained.

This year's festival opened with a program conducted on Feb. 19 by Sir Henry Wood. This included Paderewski's 'Polish' Fantasia with Clifford Curzon as soloist. Three other orchestral programs were given under Malko, Mr. Harrison and Dr. Adrain Boult, respectively. Finally the orchestra was joined by the Hastings Chorus Union for a concert performance of 'The Emerald Isle,' Mr. Sullivan's comic opera which was completed by Edward German. The festival was excellently managed and the organizations and artists participating were of the utmost importance in making it so.

cently performed in Philadelphia by Leopold Stokowski, has been doing considerable research work in Chinese ancient music.

Among the international celebrities who have visited us was Josef Hoffmann's pupil, Shura Cherkassky, who astounded local audiences with his pianistic skill. The artists scheduled to appear in Shanghai in the near future are Chaliapin and Emanuel Feuermann, cellist, and Lily Krauss, German pianist.

D. E. L.

## Five Candidates Proposed for Vacancy in French Academy

PARIS, March 1.—Five candidates have been proposed to fill the chair in the music section of the Académie des Beaux-Arts left vacant by the death of Paul Dukas. They are Henri Busser, Raoul Laparra, Florent Schmitt, Marcel Samuel-Rousseau and Igor Stravinsky. The date of election has been fixed for June 18.